THE JUNIOR SONG AND CHORUS BOOK

GIDDINGS AND NEWTON

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NORTH YAKIMA

25946

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THE JUNIOR SONG AND CHORUS BOOK

BY

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INTRODUCTION

This book presents for young people a collection of songs and choruses which are beautiful and at the same time remarkably free from technical difficulties. It is suitable for use in the highest elementary grades or in the high school. It is an easy book for mixed schools where the adolescent voice needs special consideration. It therefore contains not only a wealth of good music by which to foster artistic growth and to develop adequate musical expression, but also music in which the boys' parts are easy and limited in compass and range.

It is designed to accompany the New Educational Music Course and may follow the Intermediate Song Reader. In order that its purpose may be more readily understood, a brief, comprehensive view of the Course is here given.

THE AIM OF THE NEW EDUCATIONAL MUSIC COURSE

The aim of this Course is to develop in the pupil an intelligent appreciation and enjoyment of good music, a musical and expressive voice, the ability to read music at sight, and the power of musical interpretation.

To inspire love of good music. To appreciate the power and beauty of music, the pupil must become familiar with well-written music of various kinds in selections that shall be interesting from his own point of view as well as admirable from that of the critical musician. By familiar association with such music and wisely directed study of it the pupil's taste is cultivated and a love of good music is fostered. With this in view the Course provides a great variety of selections culled from the best available sources.

To develop a musical voice. The proper treatment of the youthful voice is of great importance, and has received the utmost attention in these books. No elaborate scheme of voice culture is desirable or practicable in the elementary schools; but, beginning with the cultivation of the head-tone quality of the child voice through the descending scale, the few simple vital principles which induce breath control, proper tone direction, voice quality, and enunciation are presented in songs and underlie the material of the entire Course.

In each grade all selections are so placed in pitch and range as to conserve and foster the pupil's voice at that stage of his development. The aim is to establish early and thoroughly a correct use of the voice, in order that the vocal poise shall not be lost when the attention is given to the intellectual demands of sight singing.

To teach sight singing. Sight singing is the process of determining by an act of reasoning the meaning of signs in musical notation, and singing accordingly. When rightly taught, it furnishes the very essence of intellectual training and deserves to rank with any other disciplinary study.

In sight singing, deductions are made conjointly in rhythm and melody. Various intervals in melodic order, the beat, accent, tones of different duration, measure, rhythm, intermediate tones, and the minor mode — in a word, all musical effects — should be experienced before they are represented.

An abundance of attractive song material is given for reading. New problems are presented one at a time, graded in difficulty, and thus gradual mental progress is assured.

It must be borne in mind that valuable as sight singing is as a disciplinary study, it is, nevertheless, only a means to the use of music as a cultural study, and to that awakening of the æsthetic faculties which is manifested in musical interpretation.

To induce musical interpretation. Musical interpretation is the discovery and expression of the significance and beauty of musical ideas, and it therefore demands the use of material in which there are beauty and meaning to be expressed. This indispensable condition has been abundantly satisfied in the character of the music selected for this Course. Furthermore, aids to interpretation are provided not only in the marks of expression — dynamic and tempo signs, phrase and breath marks — but also in the great care with which the relation of words and music has been considered.

The character of the poem is always a key to the spirit of the music, and a thoughtful study of the verse as to accent, rhyme, phrasing, and the development of climax will reveal the rhythmical form and melodic structure of the music. The poems have been selected with quite as much care as the music, to make sure of intrinsic worth, interest, and beauty from the pupil's standpoint as well as from the literary point of view. In all cases a right and beautiful interpretation of the spirit and content of the words helps to the understanding and expression of the music.

THE MATERIAL OF THE COURSE

A distinguishing feature. A distinguishing feature of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

Basis of choice. Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and development of character which comes from familiarity with good music.

In the Junior Song and Chorus Book the musical selections are symbolic of the varied moods and activities of youth. Opportunity for spontaneous expression will be found in songs of triumph, happiness, play, joy, peace, plaintiveness, devotion, rhythmic fancy, gayety, pathos, exhilaration, meditation, and so on.

In Part II there are occasionally introduced small notes an octave above the bass part. There are schools where the boys' voices have not changed sufficiently to enable them to sing the bass part, and these notes have been introduced so that all the songs may be available under all conditions and that boys whose voices have not yet changed may have experience in reading from the bass staff.

Grateful acknowledgment is made to Miss Helen S. Leavitt for valuable service in arranging many of the selections so that they are suitable for pupils of this period and yet lose none of their musical and harmonic content.

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THE JUNIOR SONG AND CHORUS BOOK

PART I

SONGS AND CHORUSES FOR UNCHANGED VOICES

March of Triumph

M. A. L. Lane — *Arthur Nevin*

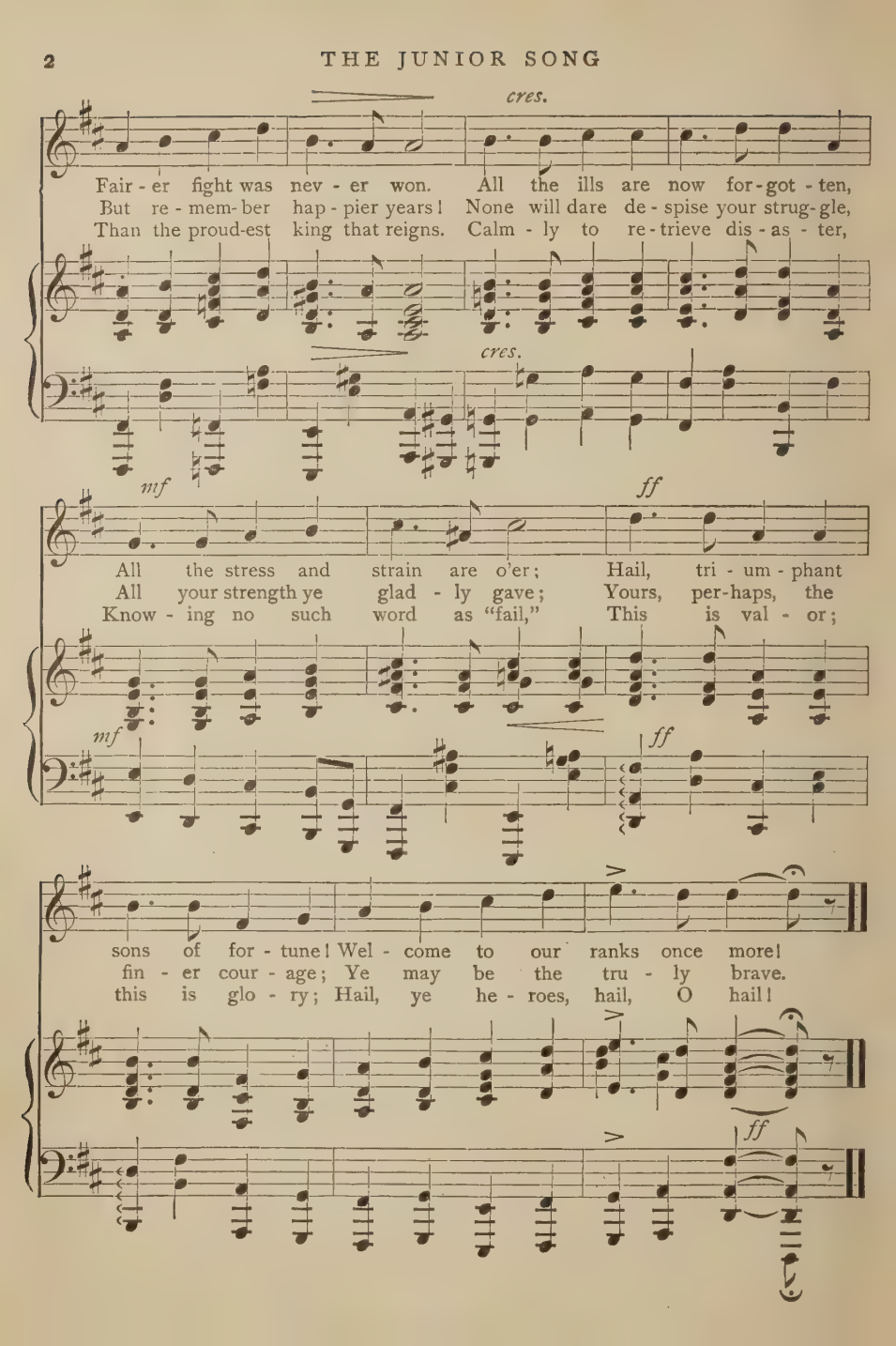
Moderato maestoso

ff

1. Hail, ye vic - tors, home re - turn - ing,
2. Hail, ye van-quished, Worn and wea - ry!
3. Hail, ye he - roes! Life will try us,

mf *f*

Joy - ful that your work is done; And fill'd with pride and ex - ul - ta - tion!
Cru - el seem the shouts and cheers; And griev-ous are your wounds and bruis-es,
Both with lau - rels and with chains. But great - er is a no - ble spir - it


cres.
Fair - er fight was nev - er won. All the ills are now for - got - ten,
But re - mem - ber hap - pier years! None will dare de - spise your strug - gle,
Than the proud - est king that reigns. Calm - ly to re - trieve dis - as - ter,
cres.
mf
ff
All the stress and strain are o'er; Hail, tri - um - phant
All your strength ye glad - ly gave; Yours, per - haps, the
Know - ing no such word as "fail," This is val - or;
mf
ff
sons of for - tune! Wel - come to our ranks once more!
fin - er cour - age; Ye may be the tru - ly brave.
this is glo - ry; Hail, ye he - roes, hail, O hail!
ff

Slumber Song

Celia Standish

Robert Schumann
Arr. from Op. 124, No. 16

Andante

p

1. Fierce and wild the o - cean loud is roar - ing!
2. Mid wild waves far out up - on the o - cean,

p

Hush, my ba - by, nest in moth - er's arm.
There, my ba - by, fa - ther toils for thee.

mp

Storm clouds dark now o'er the sky are frown - ing,
Sweet thy slum - ber, tho' the storm is rag - ing,

mp

dim. *pp*

Hush, my ba - by, thou art safe from harm.
Hush, my ba - by, safe you e'er may be.

dim. *pp*

Sunrise

Rose Alden *M. Lansen*

Dolce

p

1. Far a - way! Far a - way!
2. Far a - way! Far a - way!

p

1. Far a - way, a - way, O far a - way, a - way Now
2. Far a - way, a - way, O far a - way, a - way Now

Dawns the day! dawns the day!
Dawns the day! dawns the day!

dawns the day, the day, now dawns the day!
dawns the day, the day, now dawns the day!

mp

Hail the dawn - ing! Hail the dawn - ing! All ye rap-tured birds on
Comes the morn - ing. Comes the morn - ing. Swift - ly flee the shad-ows

mp

dim. e rit.

soar - ing wing, To the ris - ing splen - dor sing.
dim and gray. Wake, O world, and greet the day.

dim. e rit.

soar - - ing wing,
dim and gray.

Love Your Neighbor

English version by M. Louise Baum — *E. Jaques-Dalcroze* Arranged

Allegro moderato

pp

The pool by the way - side is small, ver - y, ver - y

pp

The way - side pool is ver - - - y

small, Yet it mir - rors the sun with the best of them

small, Yet shows the sun the best of

mf

1. If the pool should grow lar - ger 'Twould not be so
all. 2. If the sea were as nar - row as you can but
3. Tho' the heart is a small thing Just love, and you'll

mf

rall.

fair, As it smiles like an eye To the sweet sum - mer
stride, It could sti[illegible] the stars In its clear az - ure
find That the[illegible] to spare For the whole of man -

rall.

pp a tempo

air.
tide. O, the pool by the way - side is small, ver - y, ver - y
kind.

pp a tempo

The way - side pool is ver - - y

1, 2 3

small, Yet it mir - rors the sun With the best of them all. all.

small Yet shows the sun the best of all. all.

A Christmas Song

Mary Vaughn *C. E. Boyd*

p Con moto

1. Sing a song of win - ter weath - er, Sing a song of glee and mirth. A
2. Come, ye mer - ry lads and lass - es, Hap - py may your fac - es be. And

p

cres. *dim.*

song of all good friends to - geth - er, Sing [illegible] of peace on earth.
while the joy - ous sea - son pass - es Sing [illegible] Christ-mas tree.

cres. *dim.*

The Noël Star

English version by Felix Goddard — *French Folk Tune*

Andante con moto

mf *pp*

1. Si - lent was the O - rient night, Star - light beamed;
2. Lo, from o'er the dusk - y wold, Shin - ing far;
3. Glow - ing since that age - old night, Calm and still,.

mf *pp*

mf *pp*

Jew - els, hung on heav - en's height, Burned and . gleamed.
Leaped a won - drous orb of gold,— No - ël . . star!
Shines the lus - ter of its light, Worlds to . . thrill:

mf *pp*

mf

Birds were in the tree - top nest, Flocks of king had
Wond' - ring shep - herds gaze in awe: All the earth the
While a voice is left to sing, Ev - er shall its

mf

dim. *rall.* *ten.*

gone to rest, Wea - ry shep - herds in the pas - ture dreamed.
mar - vel saw, Daz - zling ra - diance dark nor gloom could mar.
mes - sage ring, "Peace through-out the earth. To men good will."

dim. *rall.* *ten.*

Beyond the Sea

Herbert Miles — *Robert Schumann*

Molto cantabile — Arr. from Op. 68, No. 28

mp

1. One vis - ion haunts me ev - er, So dear, so dear to me. 'Tis
2. 'Tis clad in trail - ing ros - es That greet the lad - en bee, And

mp

just a lit - tle cot - tage, A home be - yond the sea.
still it calls me ev - er, That home be - yond the sea.

Devotion

Isaac Watts — *John B. Dykes*

Andante espressivo

mp

1. Come, Ho - ly Spir - it, Heav'n-ly Dove, With all Thy quick'n - ing
2. Look, how we grov - el here be - low, Fond of these tri - fling
3. In vain we tune our for - mal songs, In vain we strive to

mp

mf

pow'rs; Kin - dle a flame of sa - cred love In these cold hearts of ours.
toys: Our souls can nei - ther fly nor go To reach e - ter - nal joys.
rise: Ho - san - nas lan - guish on our tongues, And our de - vo - tion dies.

mf

Evening Song

Arthur Hill *English Folk Tune*

Andante

p

1. Now the set - ting sun Veils his light be - fore us
2. Soft the twi - light falls O - ver hill and mead - ow,

p

cres. *mf* *dim.*

With de - clin - ing ray, Sink - ing in the west.
All a - cross the sky Stars be - gin to peep.

cres. *mf* *dim.*

Now his course is done, Night is com - ing o'er us;
Soft the ring - dove calls Through the gath - 'ring shad - ow;

pp

All . . . the toil of day Is turned . to rest.
Soon . . . will close each eye And we . . shall sleep.

pp

Fairy Revels

Harvey Worthington Loomis

Arthur Edward Johnstone
Arr. by H. S. Leavitt

Tempo di valse
Allegretto

mp *cres - cen - do* *f*

ALTO *p* *dolce*

Light - ly, light - ly, fair - ies
Gold - en, glow - ing, sun - ny

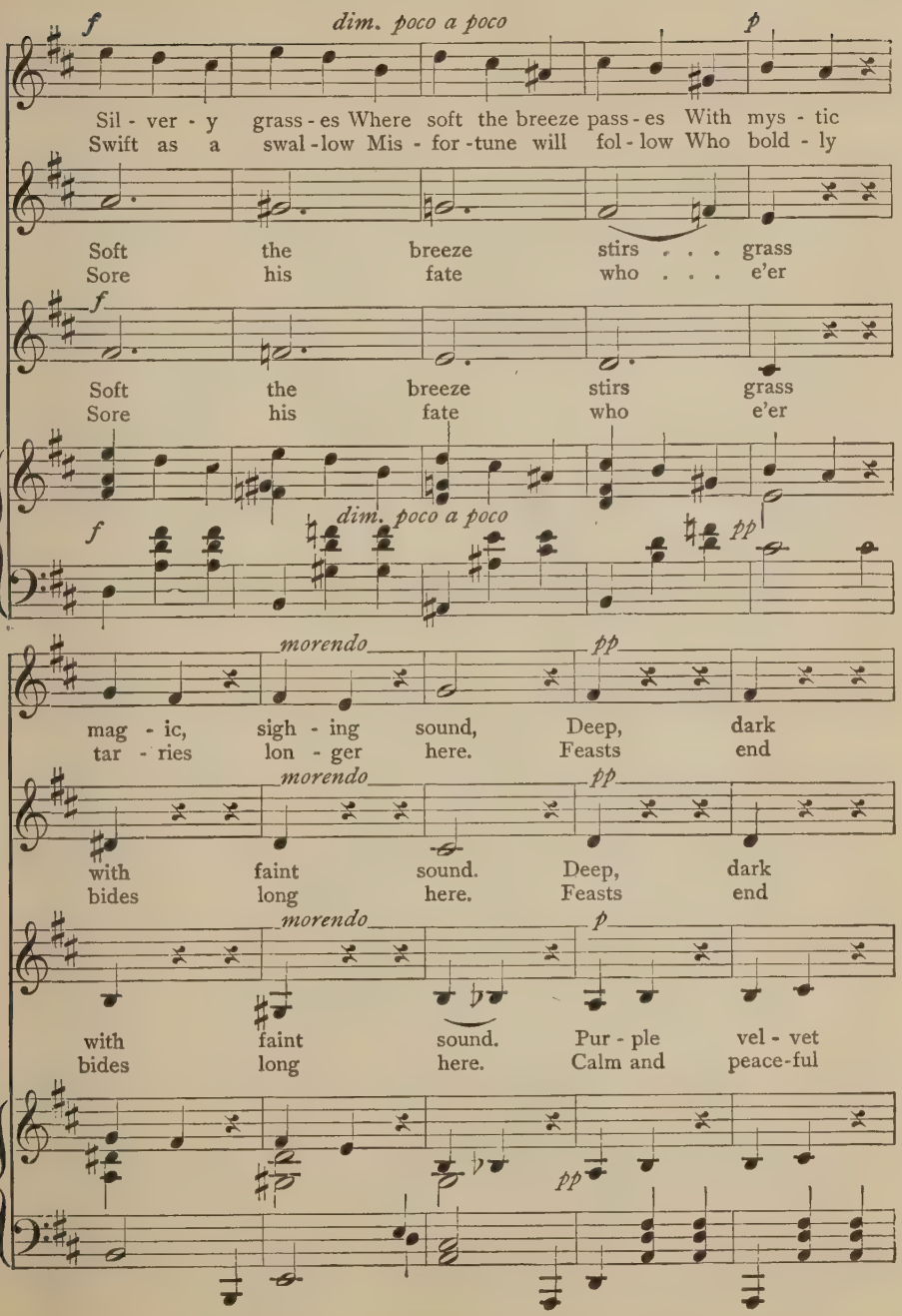
p

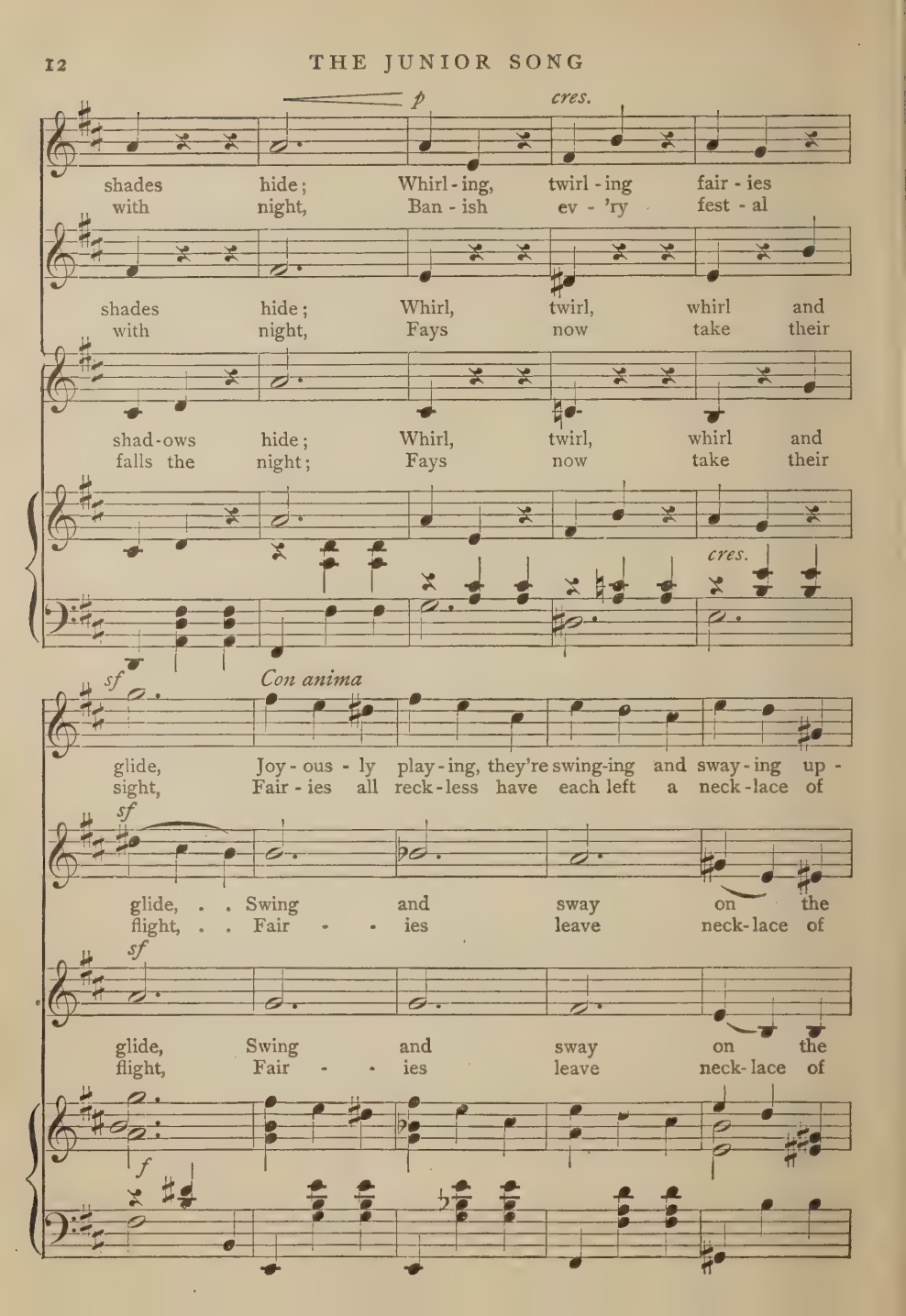
p *cres.* *mf*

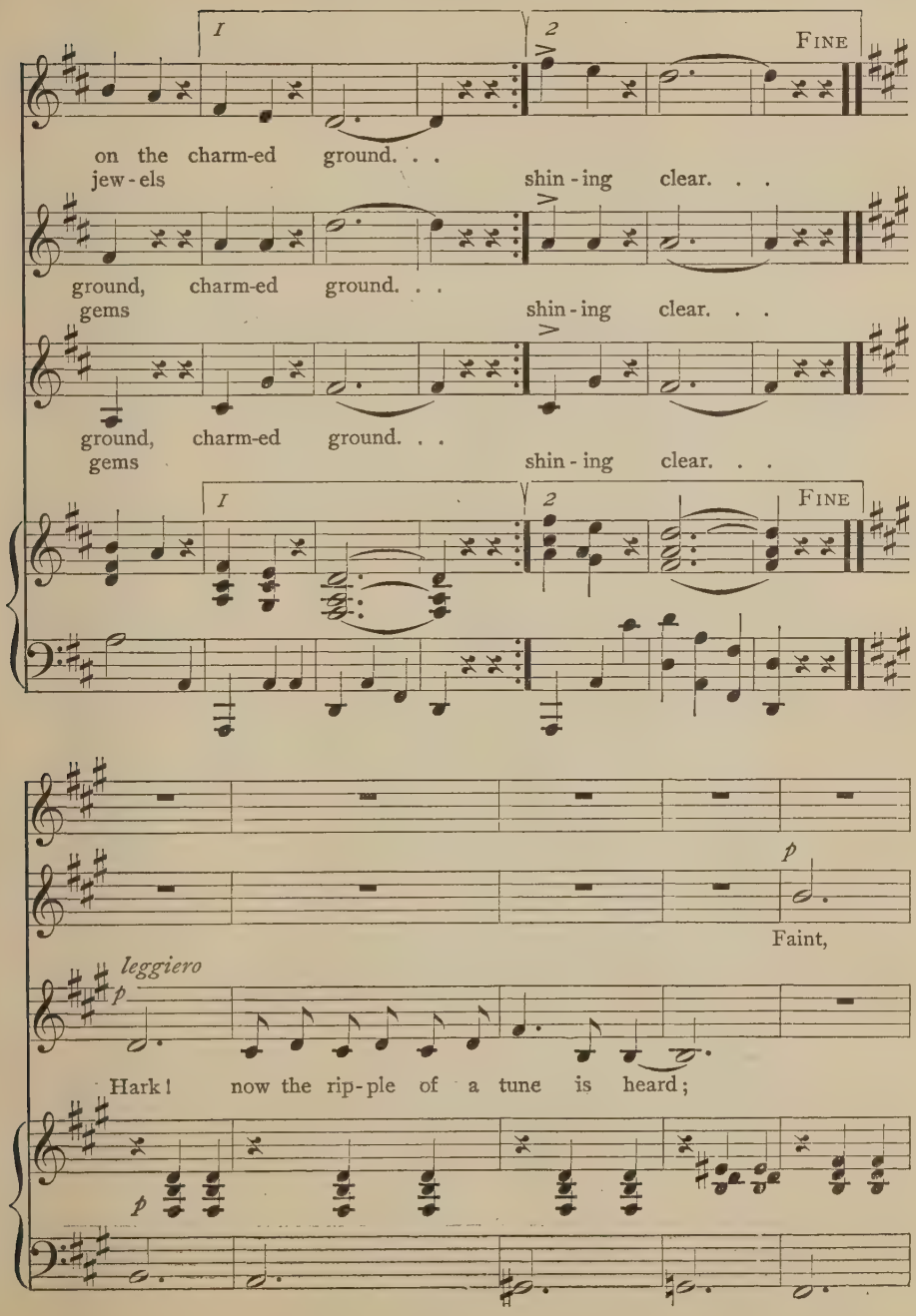
Bright - ly, bright - ly moon- beams glance.
Fair - ies, fair - ies, hast - en, fly!

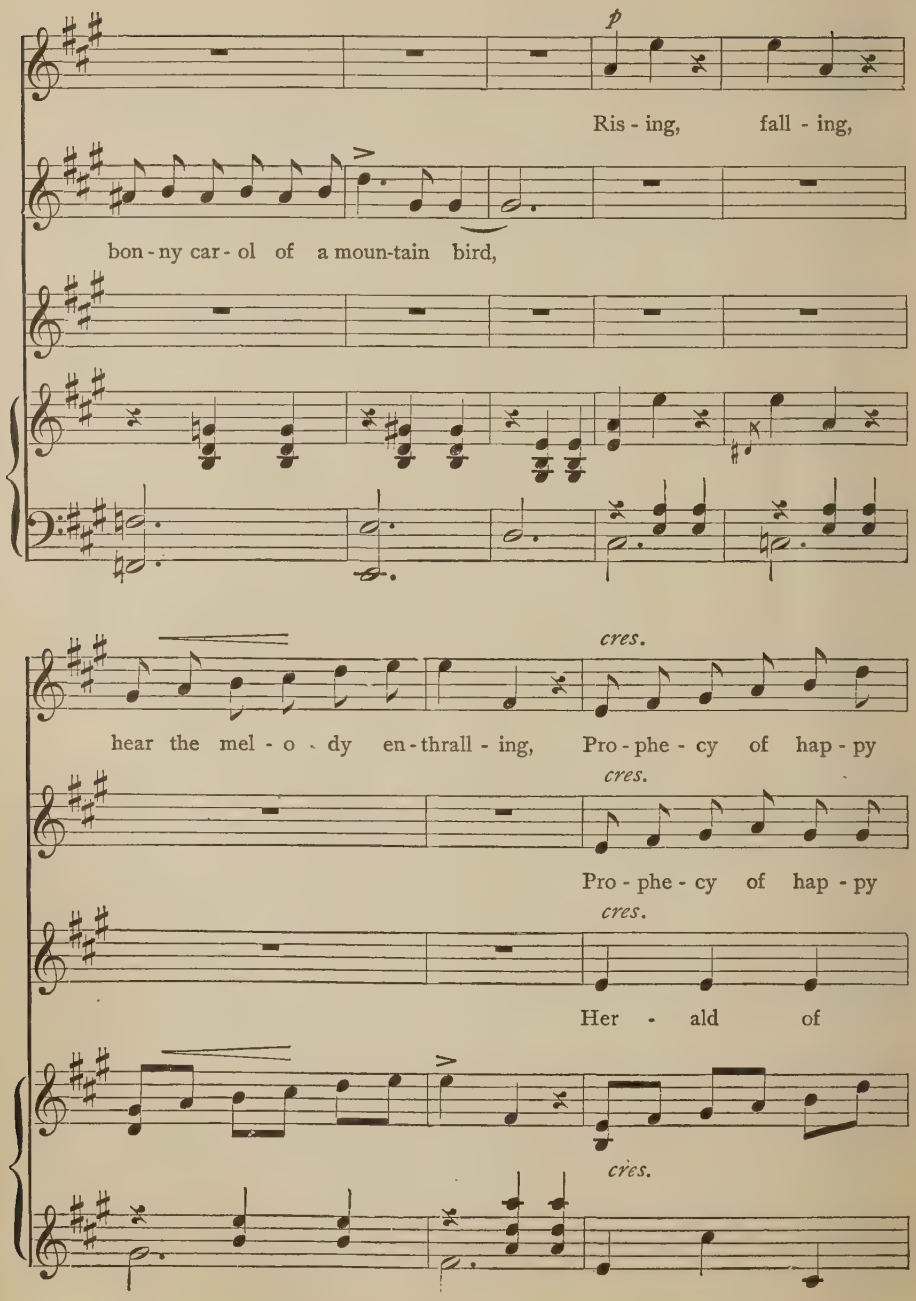
dance;
sky;

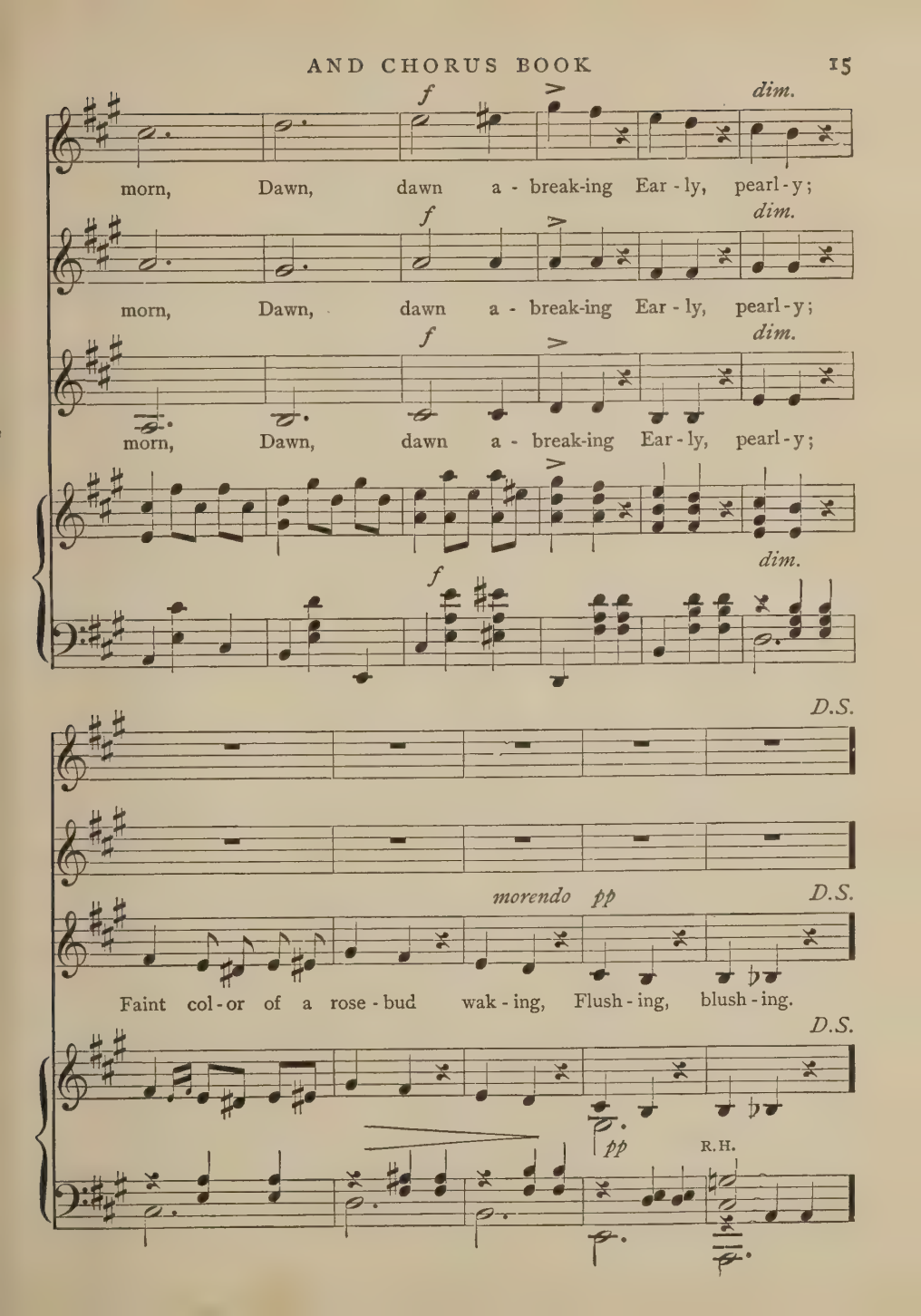
cres. *mf*


f
dim. poco a poco
p
Sil - ver - y grass - es Where soft the breeze pass - es With mys - tic
Swift as a swal - low Mis - for - tune will fol - low Who bold - ly
Soft the breeze stirs . . . grass
Sore his fate who . . . e'er
f
Soft the breeze stirs grass
Sore his fate who e'er
f
dim. poco a poco
pp
morendo
pp
mag - ic, sigh - ing sound, Deep, dark
tar - ries lon - ger here. Feasts end
morendo
pp
with faint sound. Deep, dark
bides long here. Feasts end
morendo
p
with faint sound. Pur - ple vel - vet
bides long here. Calm and peace-ful
pp


p
cres.
shades hide; Whirl-ing, twirl-ing fair-ies
with night, Ban-ish ev-'ry fest-al
shades hide; Whirl, twirl, whirl and
with night, Fays now take their
shad-ows hide; Whirl, twirl, whirl and
falls the night; Fays now take their
cres.
sf
Con anima
glide, Joy-ous-ly play-ing, they're swing-ing and sway-ing up-
sight, Fair-ies all reck-less have each left a neck-lace of
sf
glide, . . Swing and sway on the
flight, . . Fair - - ies leave neck-lace of
sf
glide, Swing and sway on the
flight, Fair - - ies leave neck-lace of
f


1
2
FINE
on the charm-ed ground. . .
jew-els shin-ing clear. . .
ground, charm-ed ground. . .
gems shin-ing clear. . .
ground, charm-ed ground. . .
gems shin-ing clear. . .
1
2
FINE
p
Faint,
leggiero
p
Hark! now the rip-ple of a tune is heard;
p


p
Ris - ing, fall - ing,
bon - ny car - ol of a moun-tain bird,
cres.
hear the mel - o - dy en - thrall - ing, Pro - phe - cy of hap - py
cres.
Pro - phe - cy of hap - py
cres.
Her - ald of
cres.


f
dim.
morn, Dawn, dawn a - break-ing Ear - ly, pearl - y;
f
dim.
morn, Dawn, dawn a - break-ing Ear - ly, pearl - y;
f
dim.
morn, Dawn, dawn a - break-ing Ear - ly, pearl - y;
f
dim.
D.S.
morendo pp
D.S.
Faint col - or of a rose - bud wak - ing, Flush - ing, blush - ing.
D.S.
pp
R.H.

The Music of the Brook

Victor N. Pierpont — *Italian Folk Tune*

Leggiero

p

1. There is mu - sic in the rip - ple of the
2. There is mu - sic in the rus - tle of the

p

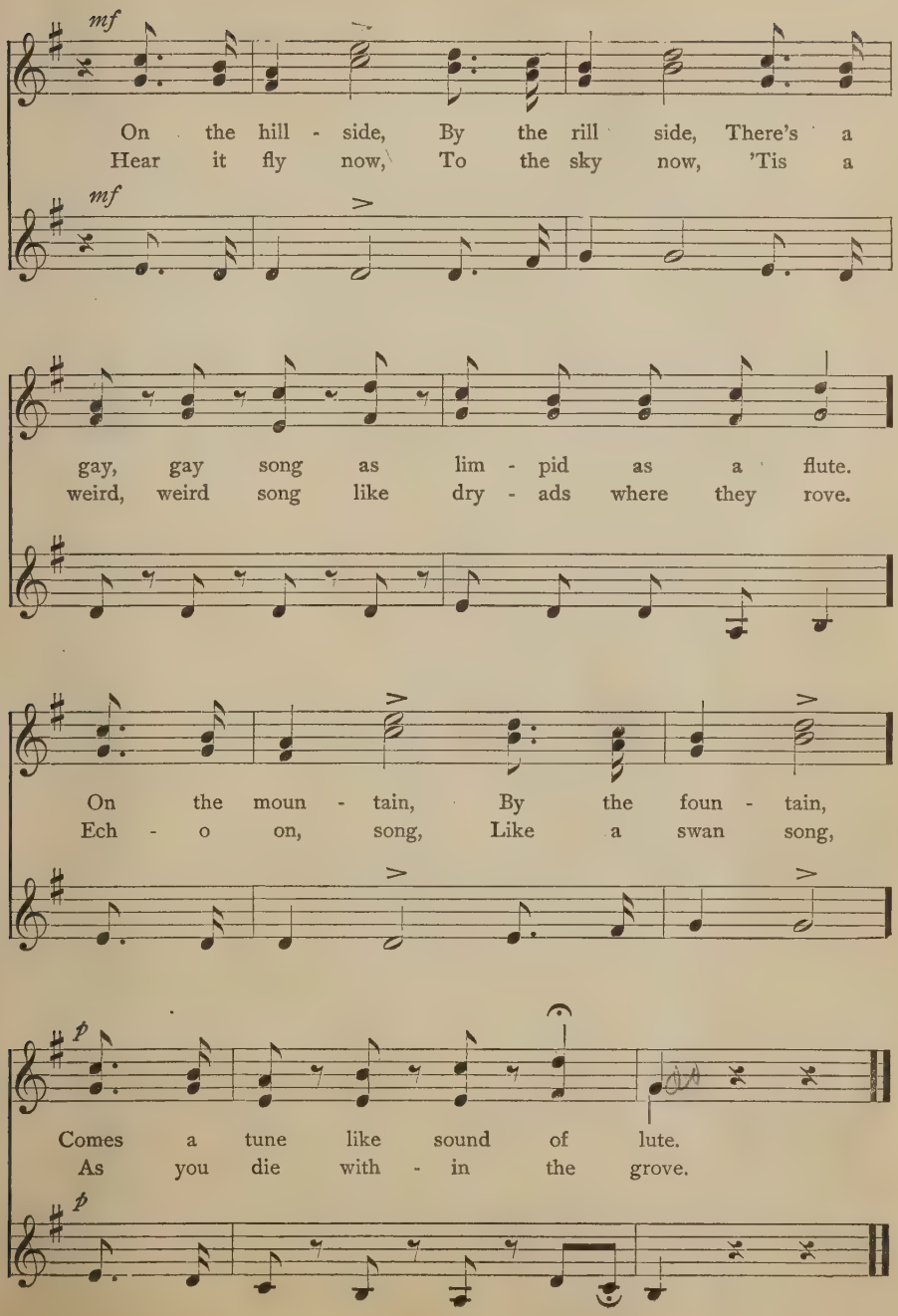
1. There is mu - - sic in the
2. There is mu - - sic in the

brook, now! In the cool, bright, pearl - white brook, now!
breeze, now! In the glad, spring, swift - wing breeze, now!

Where it rip - ples o'er the peb - bles, on - ly
As it plays a - mid the leaf - age of the

chat - - ters in the
plays a - - mid the

look, now! With a swift and stead - y flow.
trees, now! With a wild call birds all know.


mf
On the hill - side, By the rill side, There's a
Hear it fly now, To the sky now, 'Tis a
mf
gay, gay song as lim - pid as a flute.
weird, weird song like dry - ads where they rove.
On the moun - tain, By the foun - tain,
Ech - o on, song, Like a swan song,
p
Comes a tune like sound of lute.
As you die with - in the grove.
p

Evening Bells

Rose Alden *Robert Allan*

Andantino

mp

1. Ring! Ring! Song of dy - ing day. Ring the sol - emn
2. Ring! Ring! Song of peace and rest. Ring the sol - emn

mp

mf

eve - ning bell. Sun - beams have fled a - way, Night brings the
eve - ning bell. Winds whis - per from the west, Birds seek their

mf

p *rall. e dim.* *pp*

shad - ows gray. Ring the sol - emn eve - ning bell.
qui - et nest. Ring the sol - emn eve - ning bell.

p *rall. e dim.* *pp*

Woodland Pictures

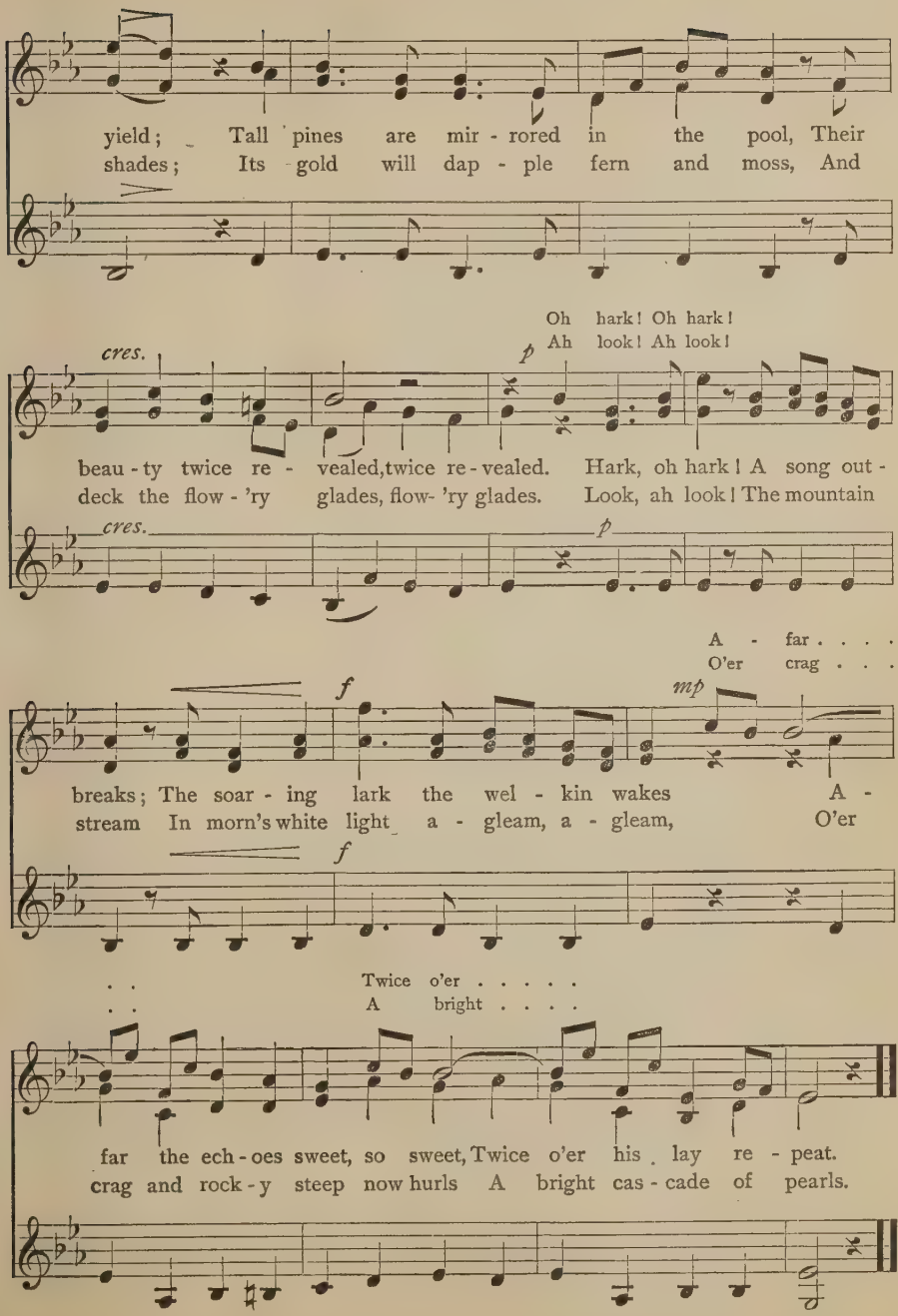
Felix Goddard *Wolfgang Amadeus Mozart*
Arranged

Allegretto

mf

1. The sum - mer wood - lands dim and cool Their fra - grant per - fume
2. A shaft of sun - light darts a - cross To pierce the mist - y

mf


yield; Tall pines are mir - rored in the pool, Their
shades; Its gold will dap - ple fern and moss, And
Oh hark! Oh hark!
Ah look! Ah look!
cres.
p
beau - ty twice re - vealed, twice re - vealed. Hark, oh hark! A song out -
deck the flow - 'ry glades, flow- 'ry glades. Look, ah look! The mountain
cres.
p
A - far . . . .
O'er crag . . .
f
mp
breaks; The soar - ing lark the wel - kin wakes A -
stream In morn's white light a - gleam, a - gleam, O'er
f
Twice o'er . . . . .
A bright . . . .
far the ech - oes sweet, so sweet, Twice o'er his lay re - peat.
crag and rock - y steep now hurls A bright cas - cade of pearls.

Long Live Valor

English version by Mary Stanhope — *Gaetano Donizetti*

Arr. from the Opera "The Daughter of the Regiment"

Moderato

p

1. My
2. I

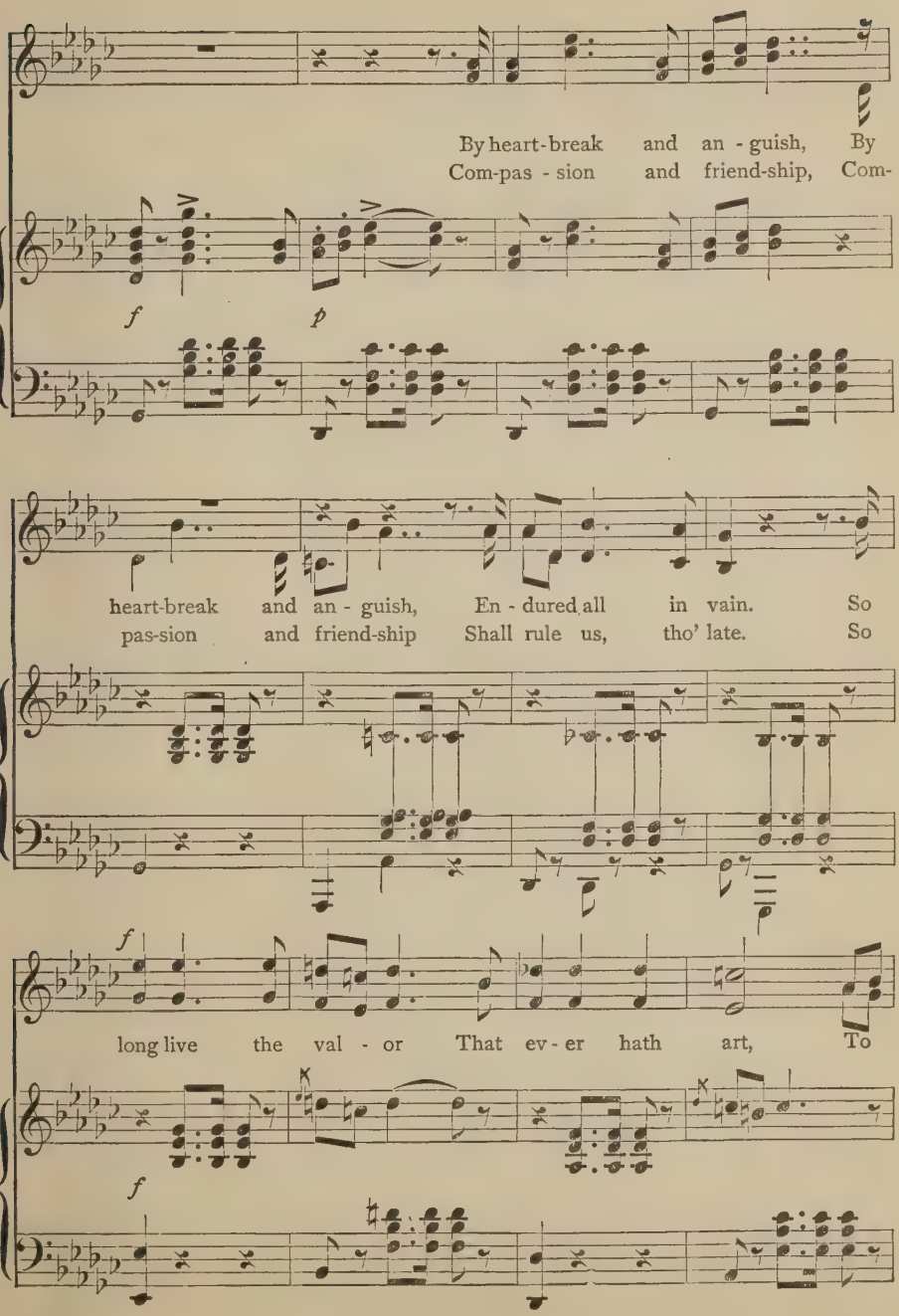
mp

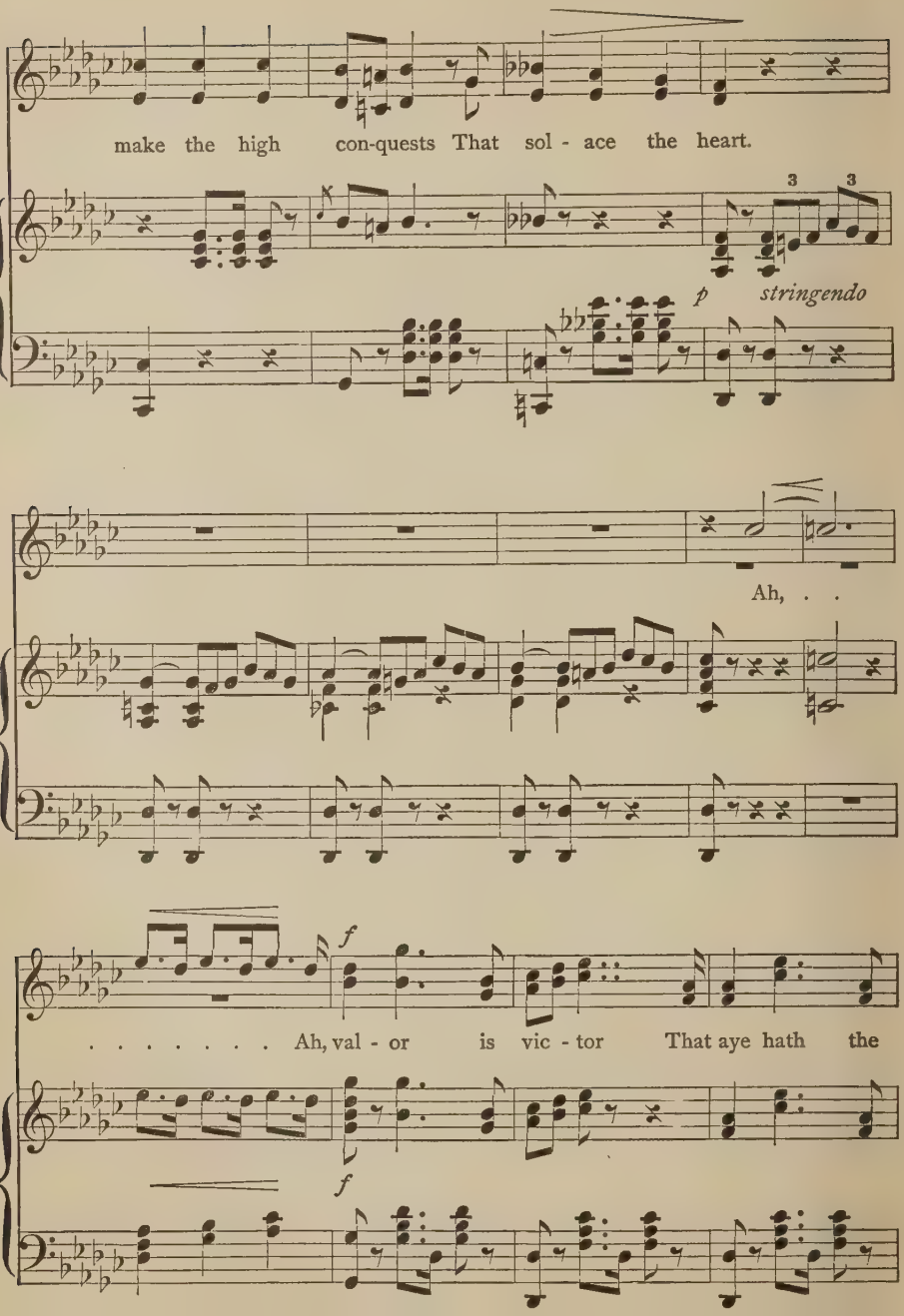
p

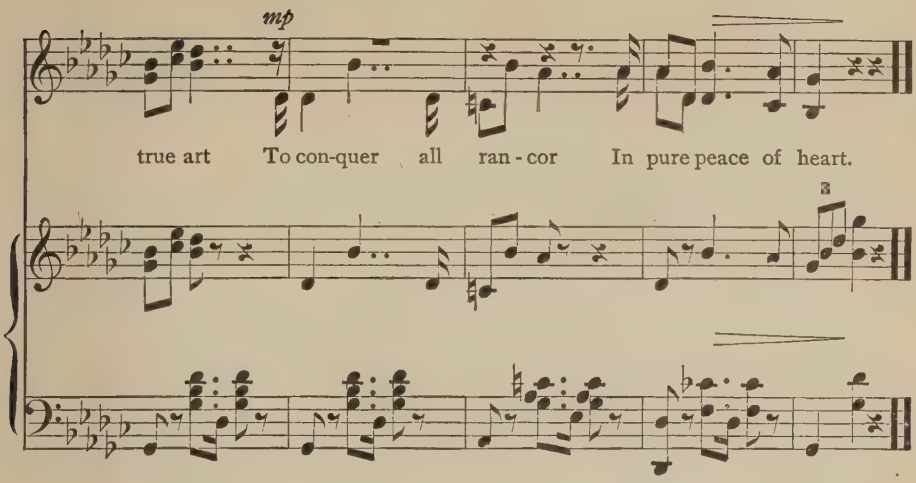
youth passed mid out - cry and up - roar of can - non; But
looked long on sor - row, on fu - ror and car - nage, But

ah! mar - tial glo - ry is e'er wrought by pain.
ah! time has weak - ened the strong hand of hate;

pp

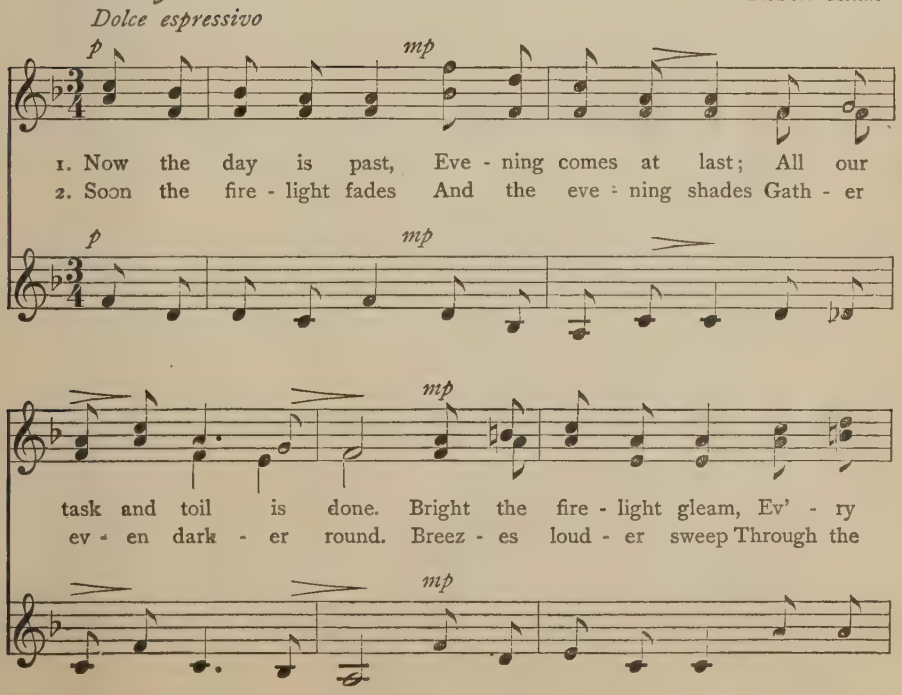

By heart-break and an - guish, By
Com-pas - sion and friend-ship, Com-
f
p
heart-break and an - guish, En - dured all in vain. So
pas-sion and friend-ship Shall rule us, tho' late. So
f
long live the val - or That ev - er hath art, To
f

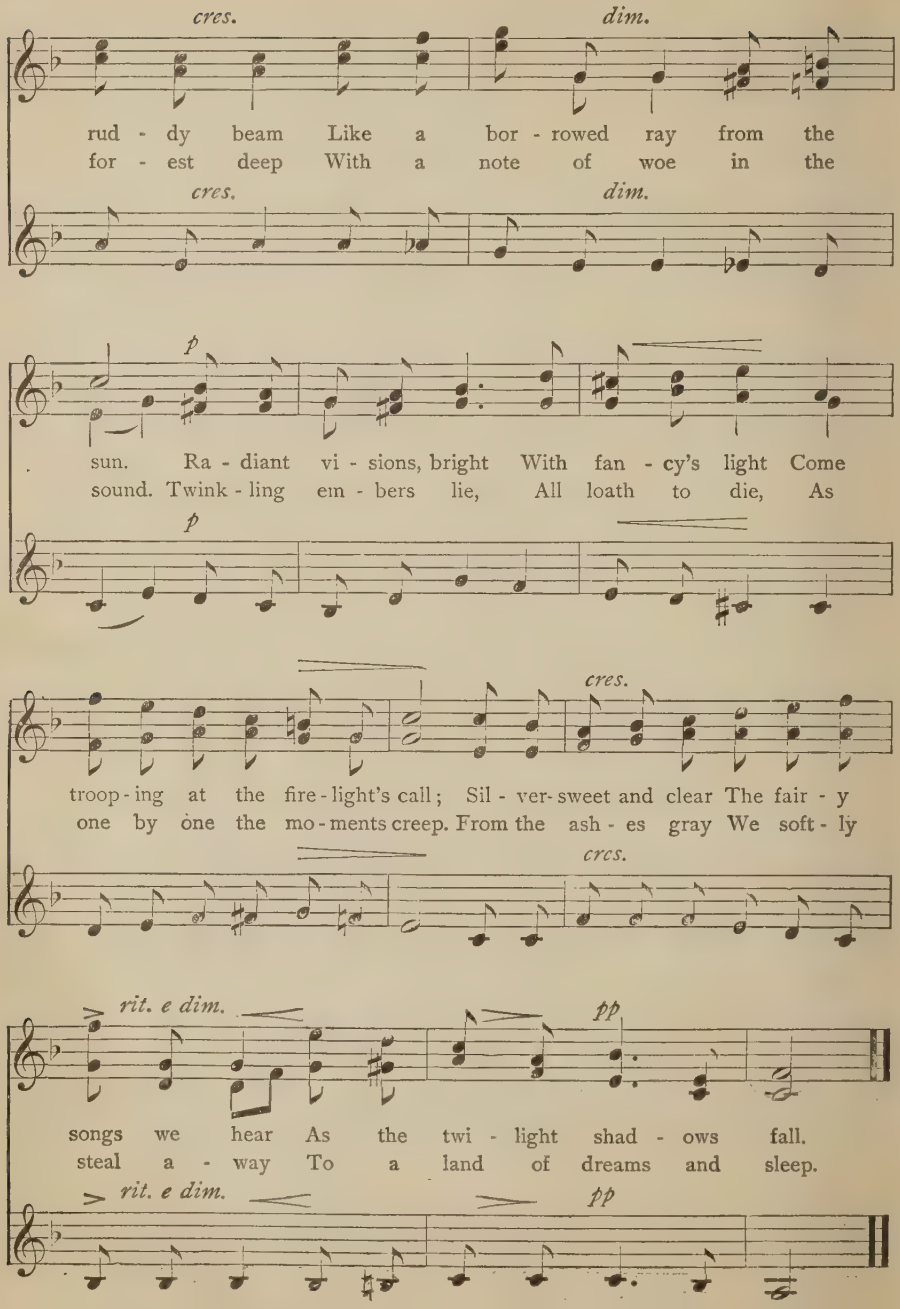

make the high con-quests That sol - ace the heart.
3 3
p
stringendo
Ah, . .
f
. . . . . Ah, val - or is vic - tor That aye hath the
f



By the Fireside

Allen Harvey *Robert Allan*




cres.
dim.
rud - dy beam Like a bor - rowed ray from the
for - est deep With a note of woe in the
cres.
dim.
p
sun. Ra - diant vi - sions, bright With fan - cy's light Come
sound. Twink - ling em - bers lie, All loath to die, As
p
cres.
troop - ing at the fire - light's call; Sil - ver - sweet and clear The fair - y
one by one the mo - ments creep. From the ash - es gray We soft - ly
cres.
rit. e dim.
pp
songs we hear As the twi - light shad - ows fall.
steal a - way To a land of dreams and sleep.
rit. e dim.
pp

Spring Morning

Charles Harvey *Stanley R. Avery*

Con grazia

mf

When the dawn wakes in the spring, Fair as a
Jew - els rare gleam on the lea; Heav'n is re -

mf

wakes in the spring,
gleam on the lea;

lil - y and pink as a rose; . . Ev - 'ry cloud glows
flect - ed in vi - o - lets' eyes; . . Buds un - fold, greet-

f

. like an o - pal While the hills a new glo - ry dis -
. ing the sun - light While the lark flings a song thro' the

f

glows like an o - pal
greet - ing the sun - light

FINE

p

close. . Thro' the grove sweet . choirs a - wake, . . There is
skies. .

p

Thro' the grove sweet choirs . . . . a - wake,

cres.

mu - sic in mead - ow and brake; Rich - est per - fume is

cres.

a - - wake; . . . . . Rich per - fume is

D.C.

breathed like in - cense, Where lace - like mists are wreathed O'er the lake.

breathed like in - cense, Where lace - like mists are wreathed.

The Cossack's Lullaby

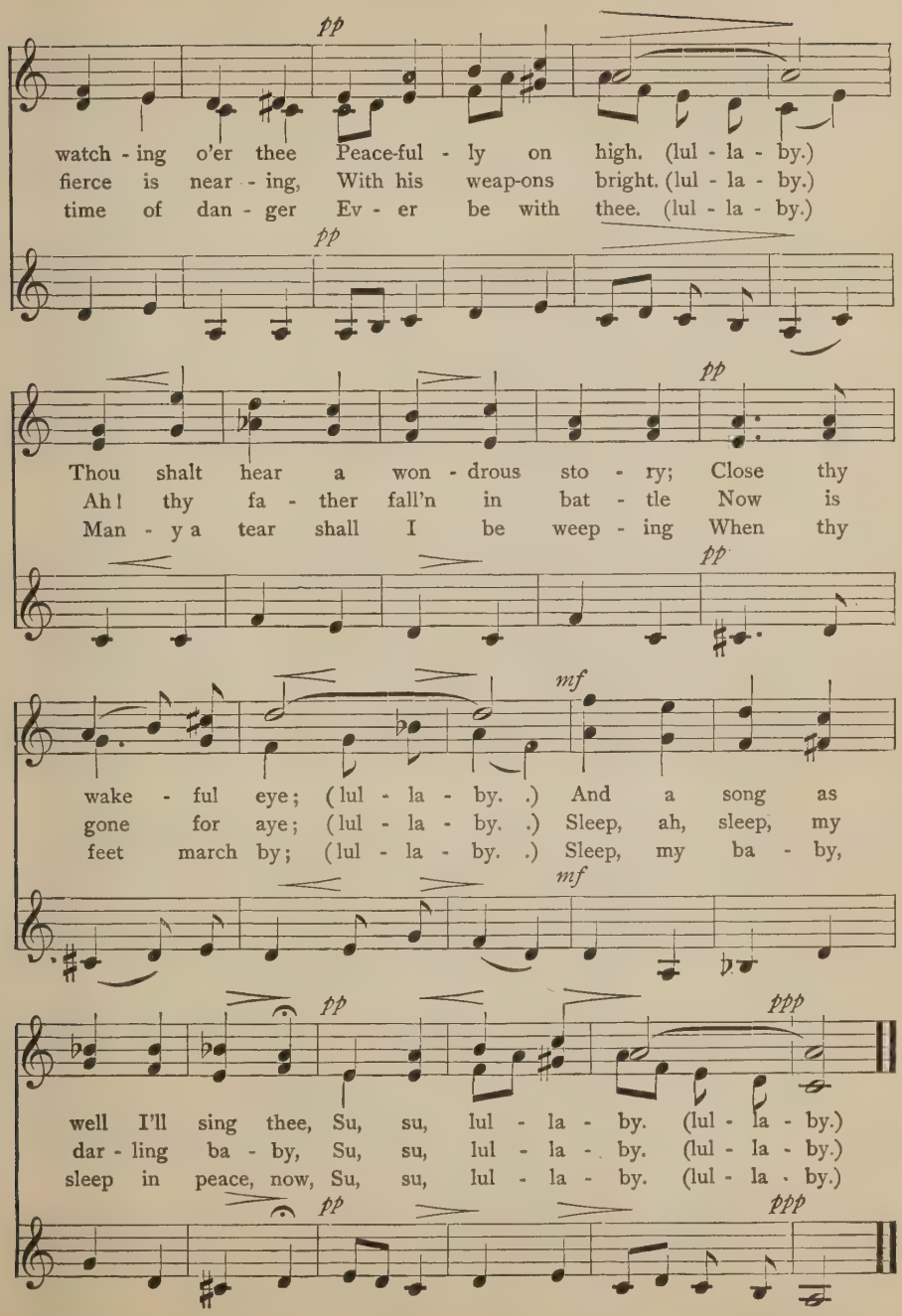
Translated *N. Bachmetieff*

pp Tranquillo

1. Sleep, ah, sleep, my dar - ling ba - by, Su, su,
2. O - ver fields and stones is rush - ing Wild the
3. And a war - rior like thy fa - ther Thou shalt

pp

lul - la - by; (lul - la - by;) . See, the moon is
storm at night; (lul - la - by;) . While the war - rior
one day be; (lul - la - by;) . Ah! could I in


pp
watch - ing o'er thee Peace-ful - ly on high. (lul - la - by.)
fierce is near - ing, With his weap-ons bright. (lul - la - by.)
time of dan - ger Ev - er be with thee. (lul - la - by.)
pp
Thou shalt hear a won - drous sto - ry; Close thy
Ah! thy fa - ther fall'n in bat - tle Now is
Man - y a tear shall I be weep - ing When thy
pp
mf
wake - ful eye; (lul - la - by. .) And a song as
gone for aye; (lul - la - by. .) Sleep, ah, sleep, my
feet march by; (lul - la - by. .) Sleep, my ba - by,
mf
pp
ppp
well I'll sing thee, Su, su, lul - la - by. (lul - la - by.)
dar - ling ba - by, Su, su, lul - la - by. (lul - la - by.)
sleep in peace, now, Su, su, lul - la - by. (lul - la - by.)
pp
ppp

Vacation

Joan Luther *L. S. Wilson*

Tempo di valse *p dolce*

1. Come in the morn-ing, when
2. Sweet is the fra-grance of

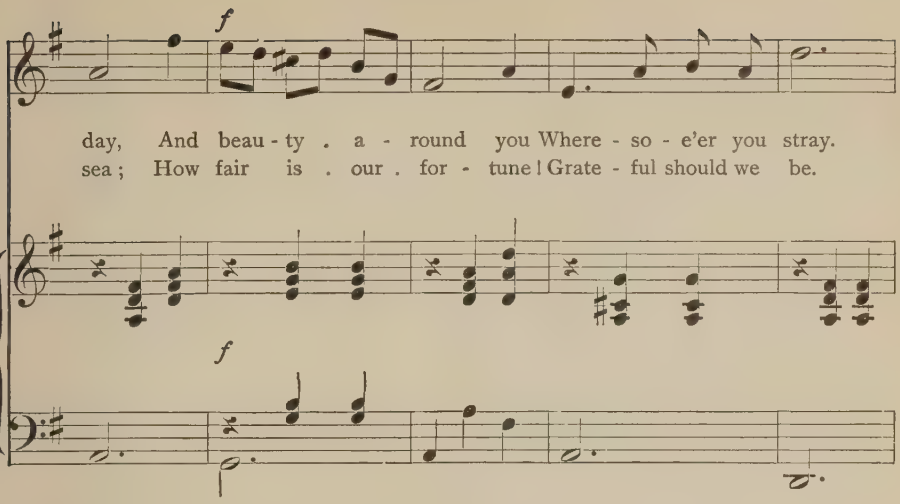
mp *p*

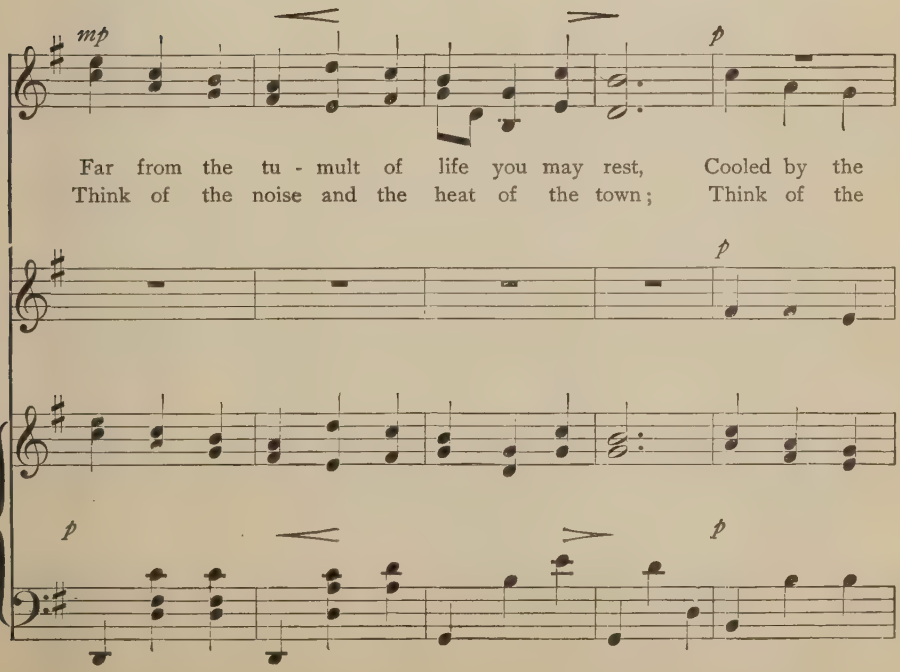
bright is the sky; Or come . in the gloam-ing, when dark-ness is
bal-sam and pine, And sweet . the wild rose and the blos-som-ing

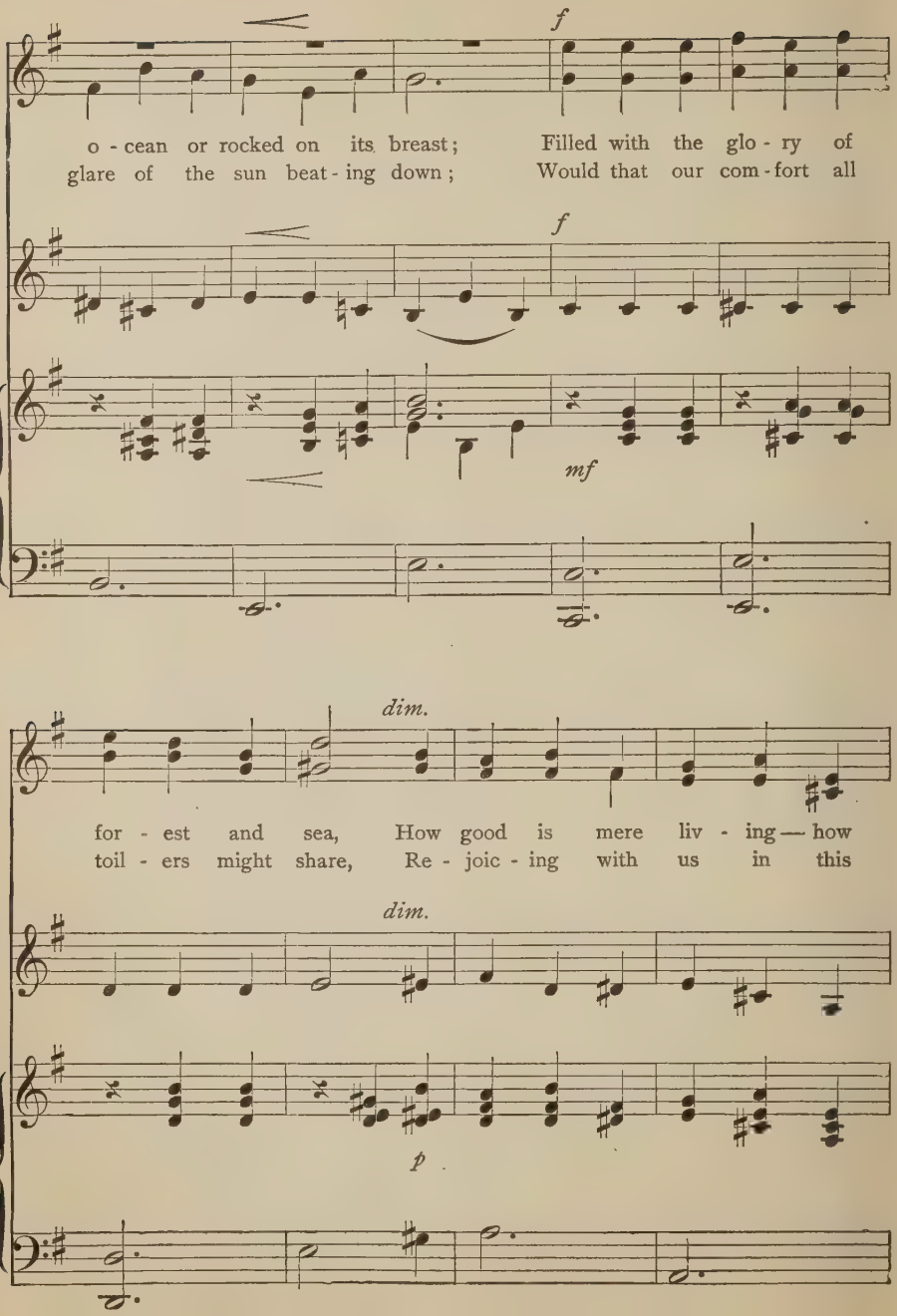
cres.

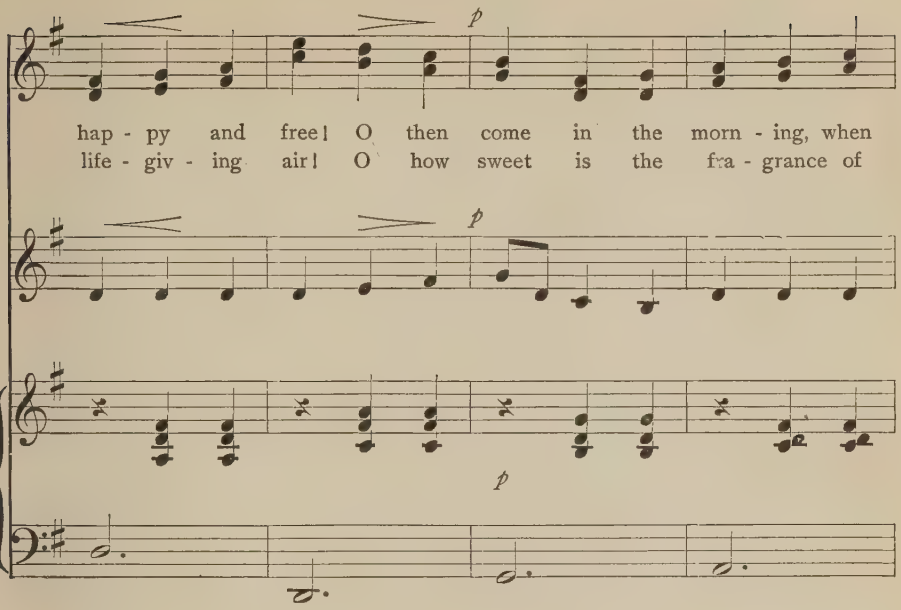
nigh; . There is sol-ace and joy in each hour of the
vine; . There is peace on the land and a hush on the

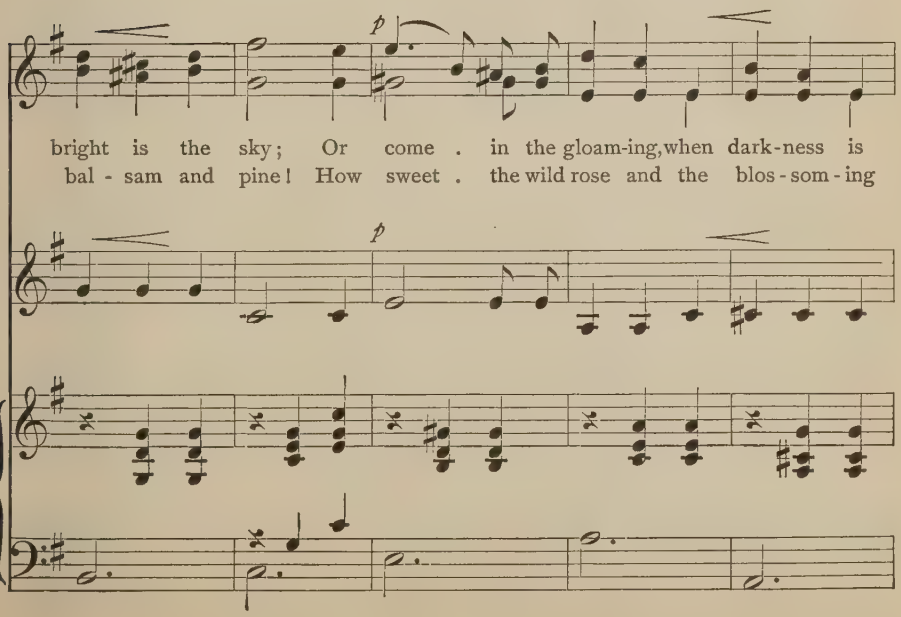
cres.

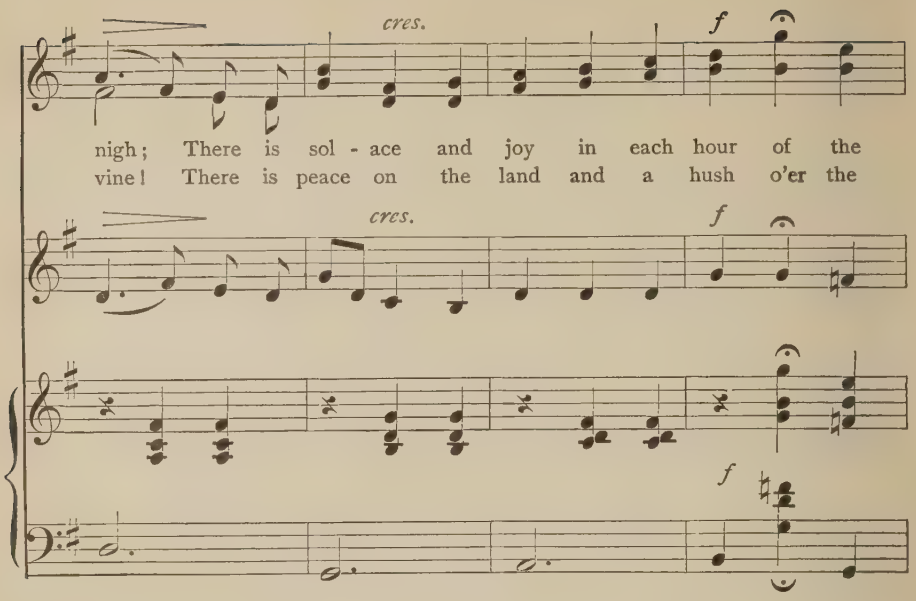

f
day, And beau - ty . a - round you Where - so - e'er you stray.
sea; How fair is . our . for - tune! Grate - ful should we be.
f

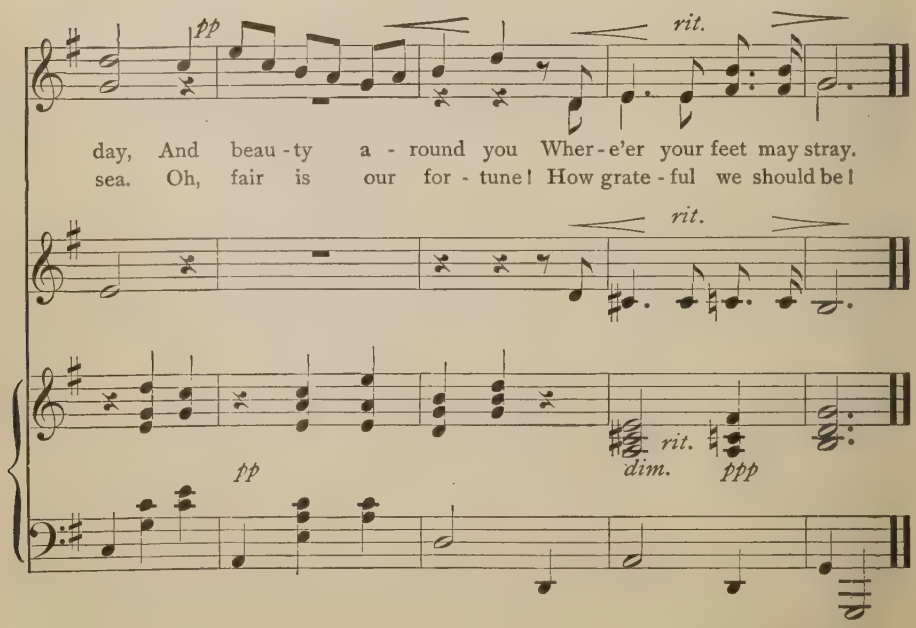

mp
p
Far from the tu - mult of life you may rest, Cooled by the
Think of the noise and the heat of the town; Think of the
p
p
p


f
o - cean or rocked on its breast; Filled with the glo - ry of
glare of the sun beat - ing down; Would that our com - fort all
f
mf
dim.
for - est and sea, How good is mere liv - ing — how
toil - ers might share, Re - joic - ing with us in this
dim.
p


p
hap - py and free! O then come in the morn - ing, when
life - giv - ing air! O how sweet is the fra - grance of
p
p


p
bright is the sky; Or come . in the gloam-ing, when dark-ness is
bal - sam and pine! How sweet . the wild rose and the blos - som - ing
p


cres.
f
nigh; There is sol - ace and joy in each hour of the
vine! There is peace on the land and a hush o'er the
cres.
f
f


pp
rit.
day, And beau - ty a - round you Wher - e'er your feet may stray.
sea. Oh, fair is our for - tune! How grate - ful we should be!
rit.
rit.
dim.
ppp
pp

The Tides

Herbert Miles *Stanley R. Avery*

Cantabile

mp

1. End - less tides, they rise and fall, Soft to the fish - er
2. End - less tides, they rise and fall; Weep - ing, the wom - en

mp

mf

folk they call, "Launch your boat on the wave to - day.
mourn and call, "Give them back from your wa - ters deep.

mf

dim.

Launch your boat on the wa - ter gray." Tides, so cold and
Give them back from their qui - et sleep." Tides, so cold and

dim.

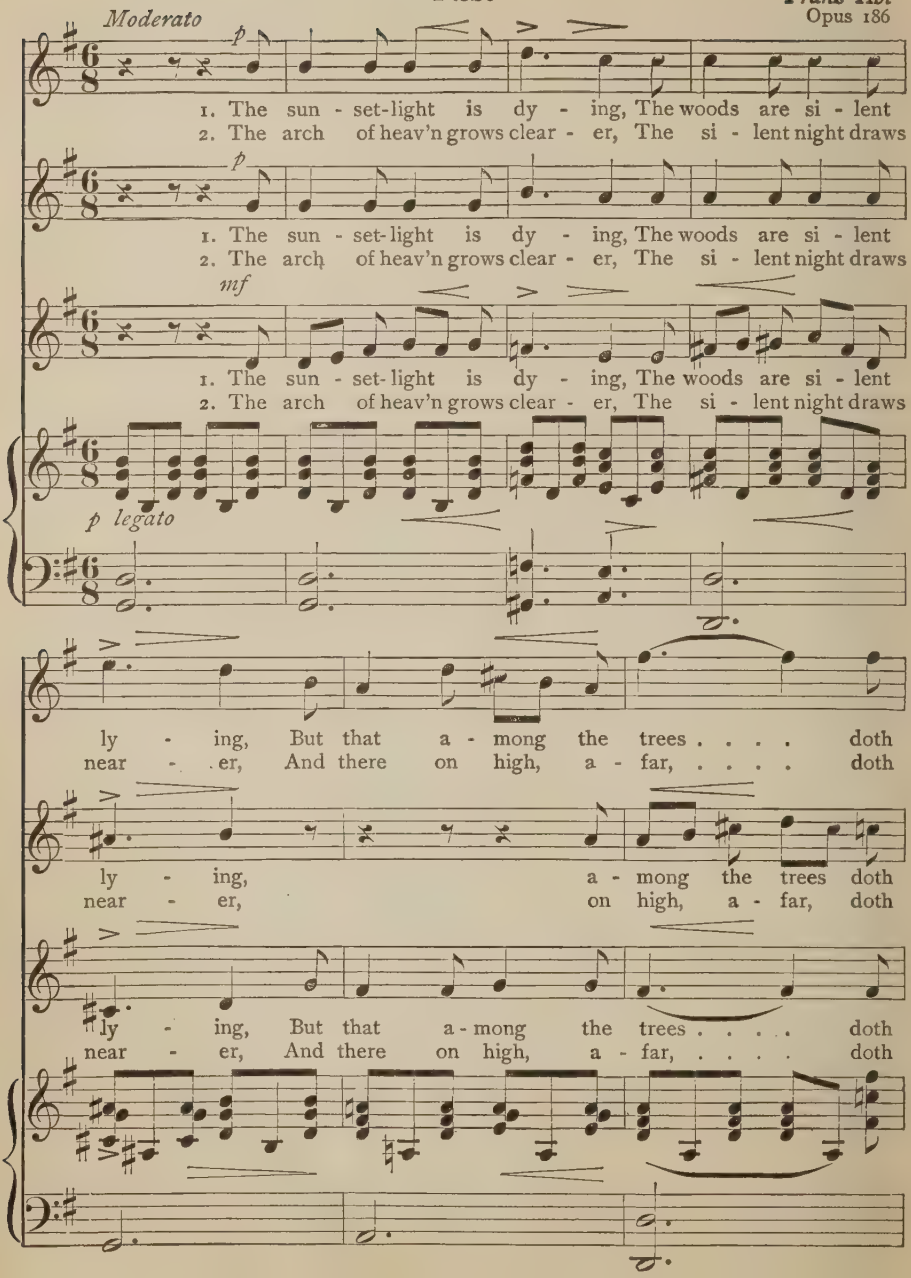
tp

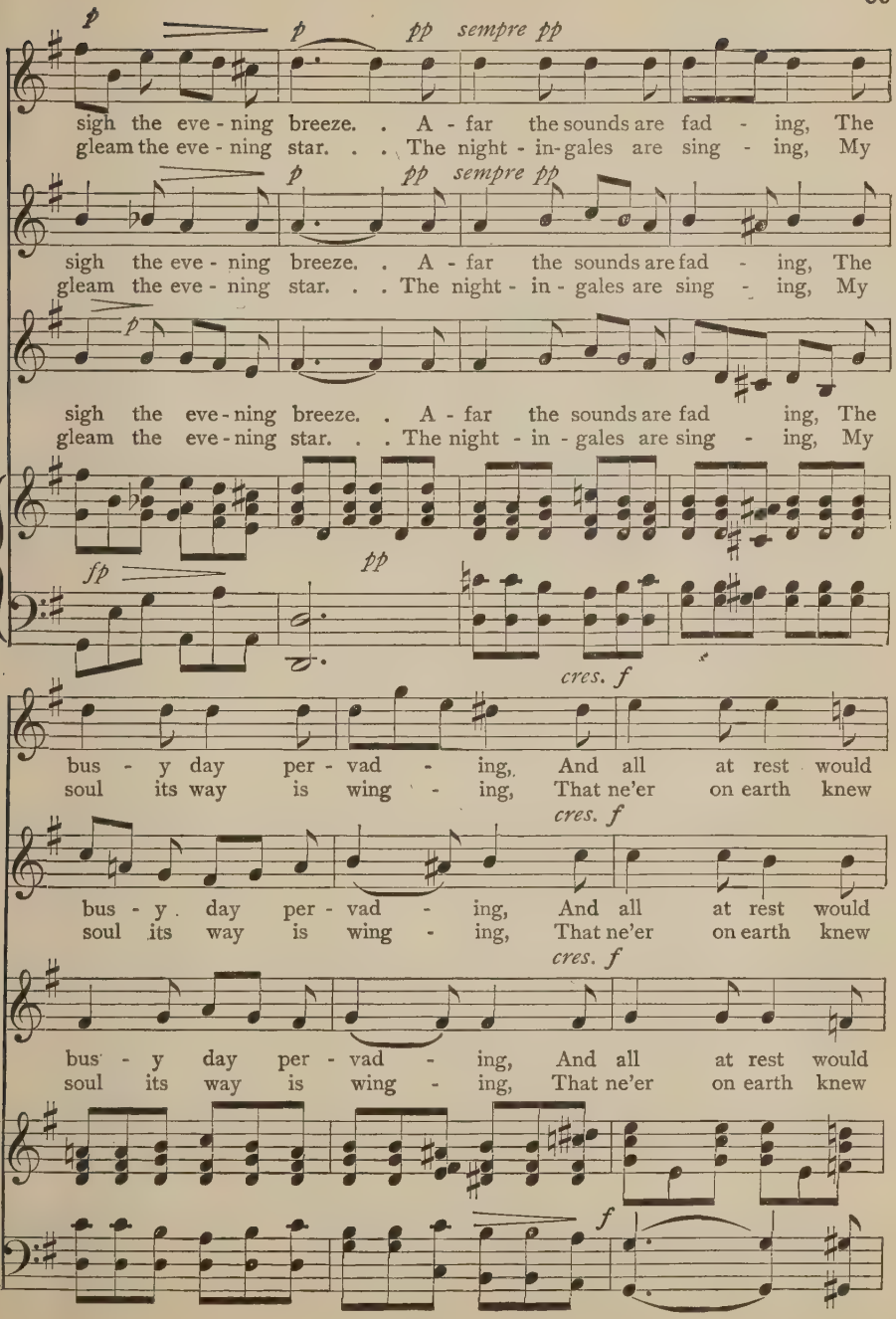
cru - el, Cease, oh cease your call.
cru - el, Cease, oh cease your call.

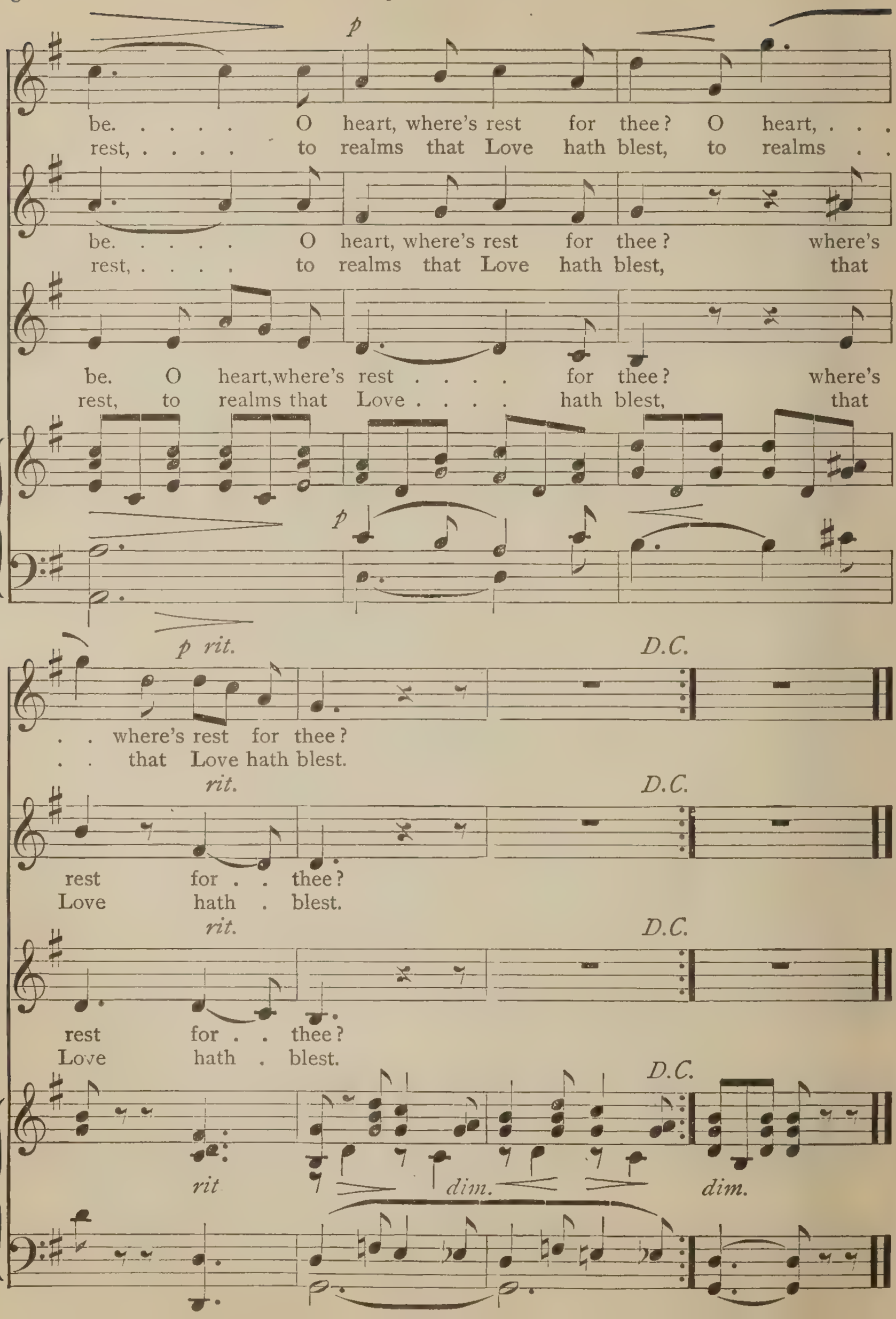
pp

Rest

Franz Abt
Opus 186




p
p
pp sempre pp
sigh the eve - ning breeze. . A - far the sounds are fad - ing, The
gleam the eve - ning star. . . The night - in-gales are sing - ing, My
p
pp sempre pp
sigh the eve - ning breeze. . A - far the sounds are fad - ing, The
gleam the eve - ning star. . . The night - in - gales are sing - ing, My
p
sigh the eve - ning breeze. . A - far the sounds are fad ing, The
gleam the eve - ning star. . . The night - in - gales are sing - ing, My
fp
pp
cres. f
bus - y day per - vad - ing, And all at rest would
soul its way is wing - ing, That ne'er on earth knew
cres. f
bus - y day per - vad - ing, And all at rest would
soul its way is wing - ing, That ne'er on earth knew
cres. f
bus - y day per - vad - ing, And all at rest would
soul its way is wing - ing, That ne'er on earth knew
f


p
be. . . . . O heart, where's rest for thee? O heart, . . .
rest, ... to realms that Love hath blest, to realms . .
be. . . . . O heart, where's rest for thee? where's
rest, ... to realms that Love hath blest, that
be. O heart, where's rest . . . . for thee? where's
rest, to realms that Love . . . . hath blest, that
p
p rit.
D.C.
. . where's rest for thee?
. . that Love hath blest.
rit.
D.C.
rest for . . thee?
Love hath . blest.
rit.
D.C.
rest for . . thee?
Love hath . blest.
D.C.
rit
dim.
dim.

The Heart Flower

Robert Graham *C. E. Boyd*

Grazioso *mp*

un - fold - ed once the
its per - fume rare, and

mp

1. A flow - er - bud un - fold - ed once At break - ing of the
2. The flow - 'ret shed its per - fume rare 'Mid hours of shine and

mf

mf

day. "Its fra - grant bloom Will
rain. E'er sought its smile, Nor

day. A maid - en cried, "Its fra - grant bloom Will
rain. The maid - en ev - er sought its smile, Nor

p *mp*

nev - er fade a - way." A lov - er sighed, "I
found its com - fort vain. The lov - er sang, "The

p

nev - er fade a - way." He said, "I
found its com - fort vain. He sang, "The

p

cres.

see but tears That glis - ten in its eye." . The
tears I viewed Were gems might crown a king." . The

see but tears That glis - ten in its eye." .
tears I viewed Were gems might crown a king." .

f

min - strel sang, "'Tis like a tune That ech - oes to the
min - strel said, "The tune I heard A - woke my heart to

He sang, "'Tis like a tune That ech - oes to the
He said, "The tune I heard A - woke my heart to

p

sky." . "'Tis like a dream
sing." . No flow'r so fair

p

sky." . The po - et spoke, "'Tis like a dream That
sing." . The po - et spoke, "No flow'r so fair E'er

mp

mf

a - bove." . the
the sod." . "'Tis

mf

came from heav'n a - bove." . An an - gel saw the
blos - somed from the sod." . An an - gel sang, "'Tis

mf

bloom and sang, "The flow - er's name is love!" .
of the soul. 'Twas plant - ed there by God!" .

bloom and sang, "The flow - er's name is love!" .
of the soul. 'Twas plant - ed there by God!" .

The Meeting of the Waters

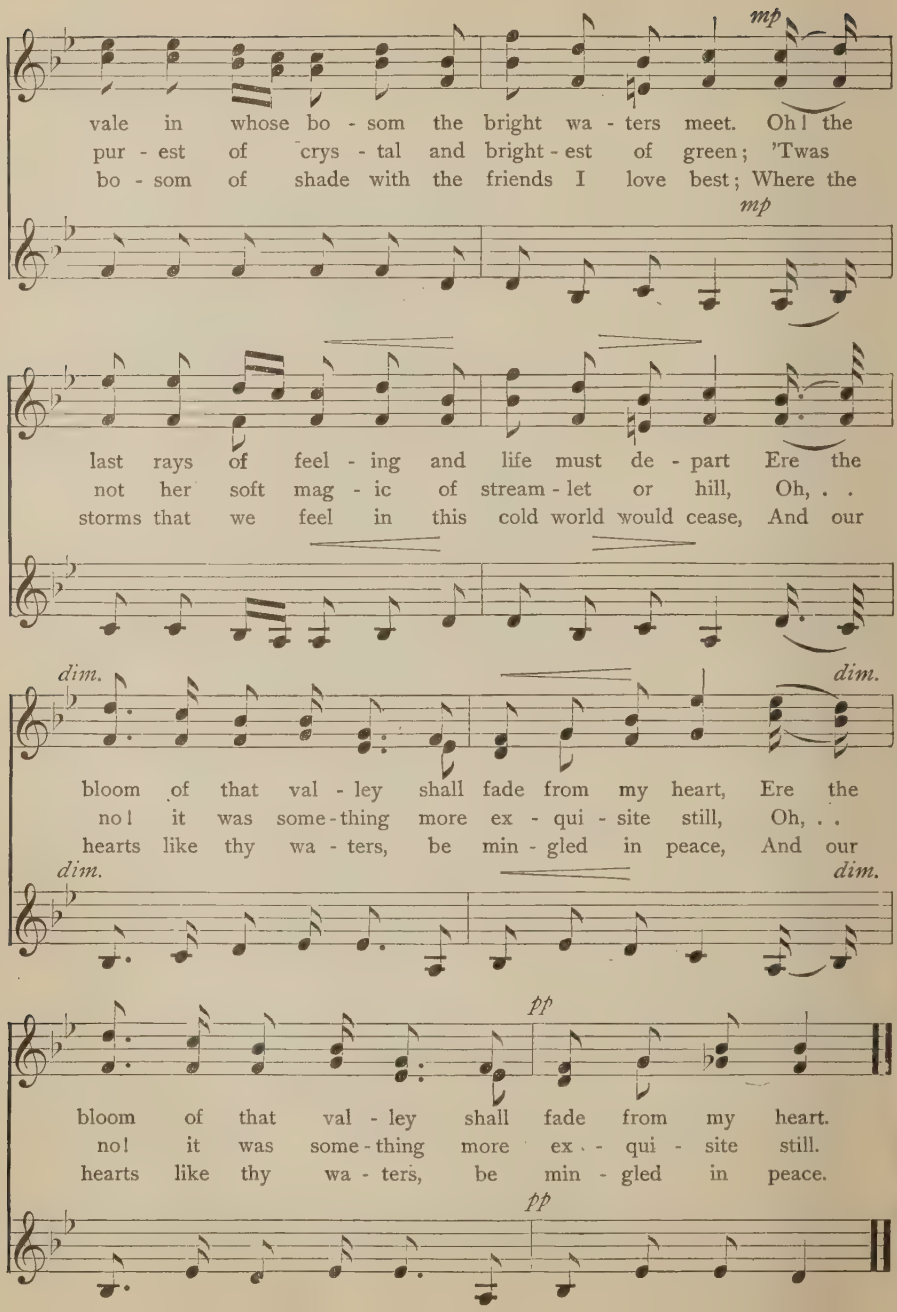
Thomas Moore *Irish Folk-Tune*

Andante molto espressivo

mf *p*

1. There is not in the wide world a val - ley so sweet As that
2. Yet it was not that na - ture had shed o'er the scene Her
3. Sweet vale of A - vo - ca! how calm could I rest In thy

mf *p*


mp
vale in whose bo - som the bright wa - ters meet. Oh! the
pur - est of crys - tal and bright - est of green; 'Twas
bo - som of shade with the friends I love best; Where the
mp
last rays of feel - ing and life must de - part Ere the
not her soft mag - ic of stream - let or hill, Oh, . .
storms that we feel in this cold world would cease, And our
dim.
dim.
bloom of that val - ley shall fade from my heart, Ere the
no! it was some - thing more ex - qui - site still, Oh, . .
hearts like thy wa - ters, be min - gled in peace, And our
dim.
dim.
pp
bloom of that val - ley shall fade from my heart.
no! it was some - thing more ex - qui - site still.
hearts like thy wa - ters, be min - gled in peace.
pp

Folk Dance

Allan Shaw — *Gabriel Marie*

Arr. from "La Cinquantaine" by H. S. Leavitt

Andantino

p

1. O come, ye lads and lass - es gay, Take your play - time
2. O clear - er, clear - er rings the lay, No one here is

p

sf

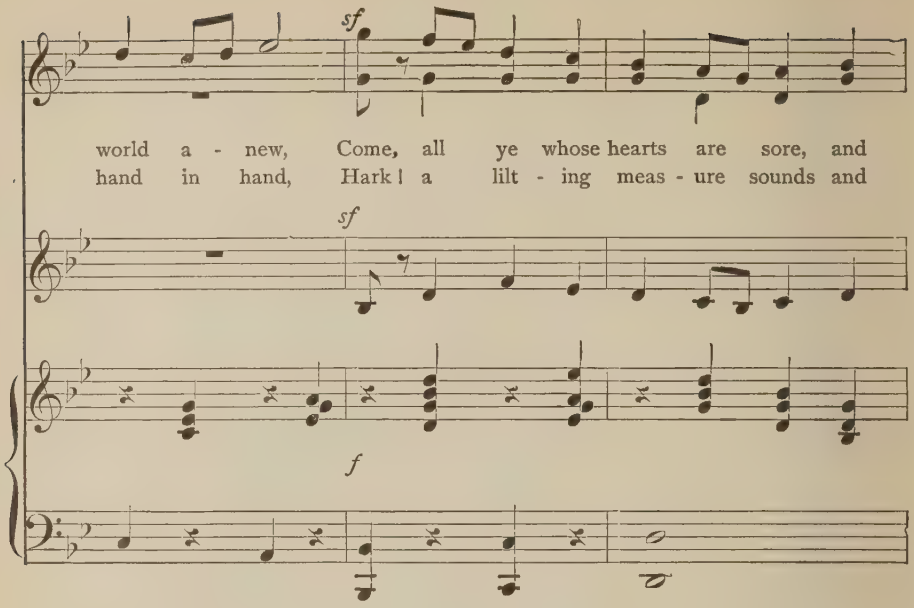
while ye may, While the sunshine gilds the day, Be - fore all is
old to - day, All are sing-ing, all are gay, And life seems but

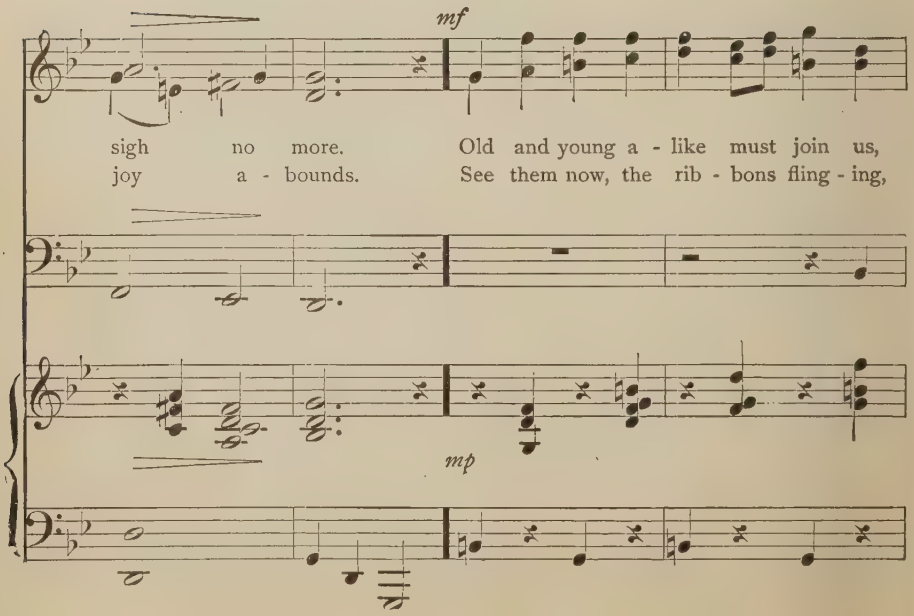
f

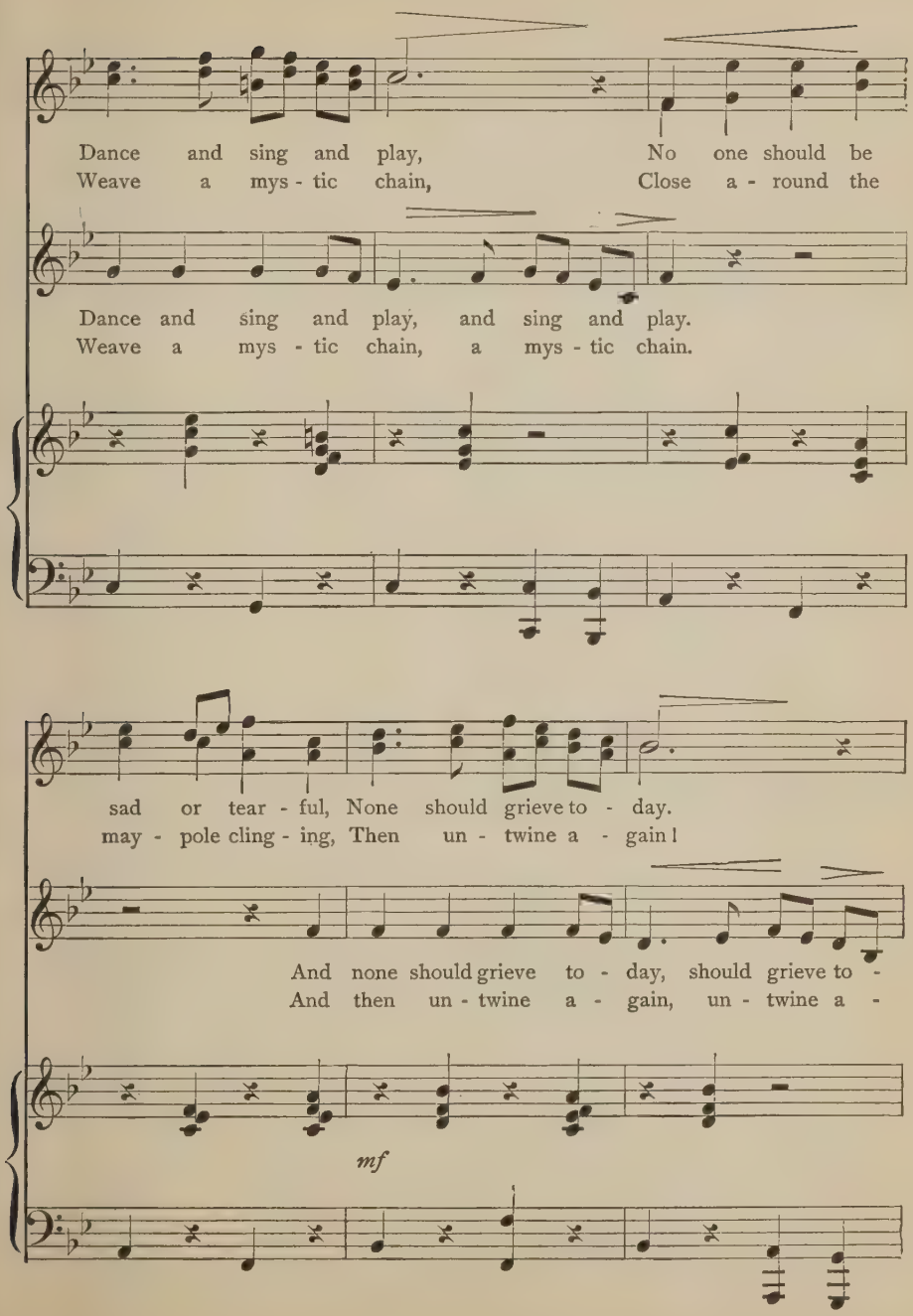
p

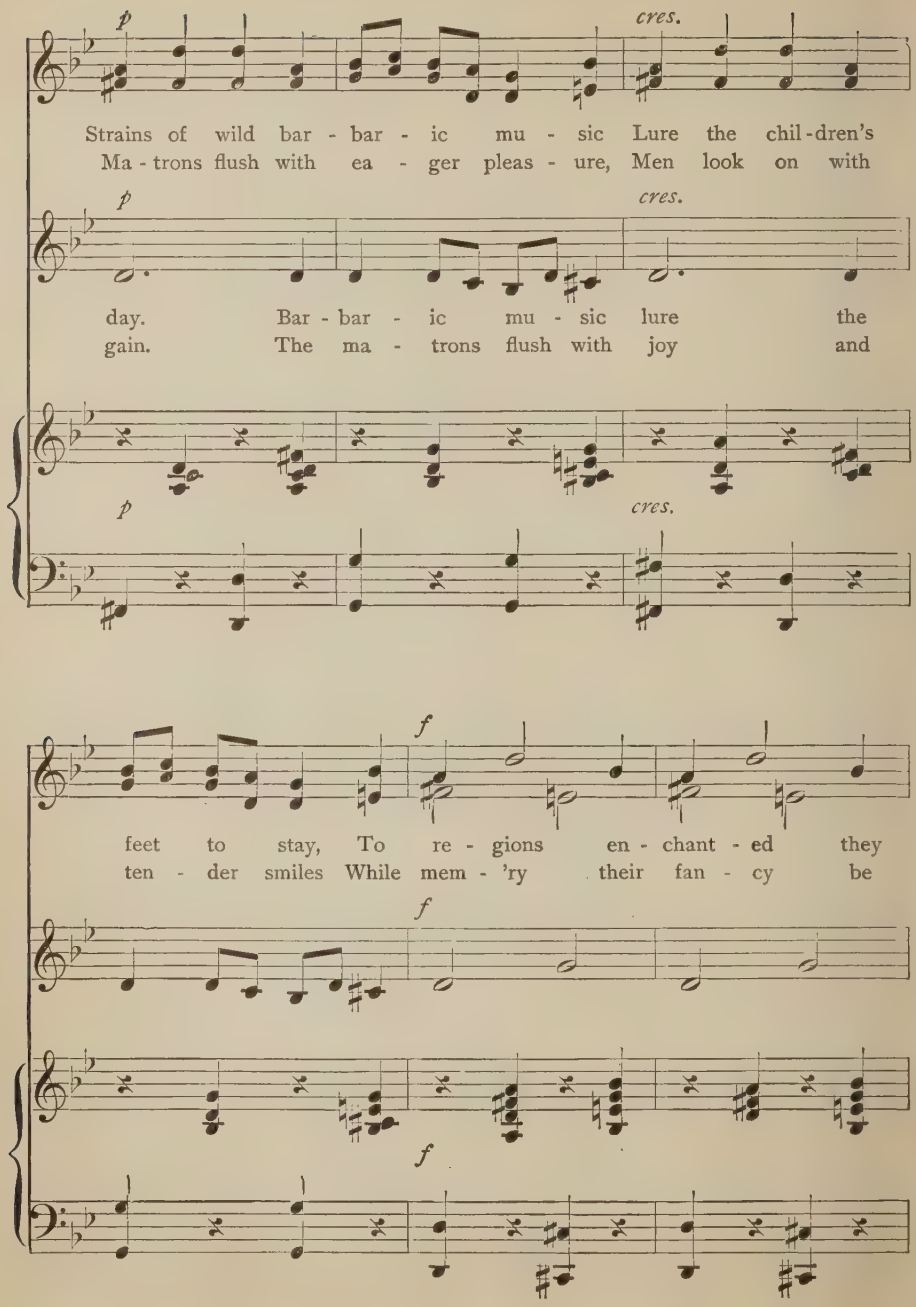
gray. The air is fresh like draughts of dew, Na - ture builds her
play. In wait - ing ranks the danc - ers stand, Swing - ing, sway - ing,

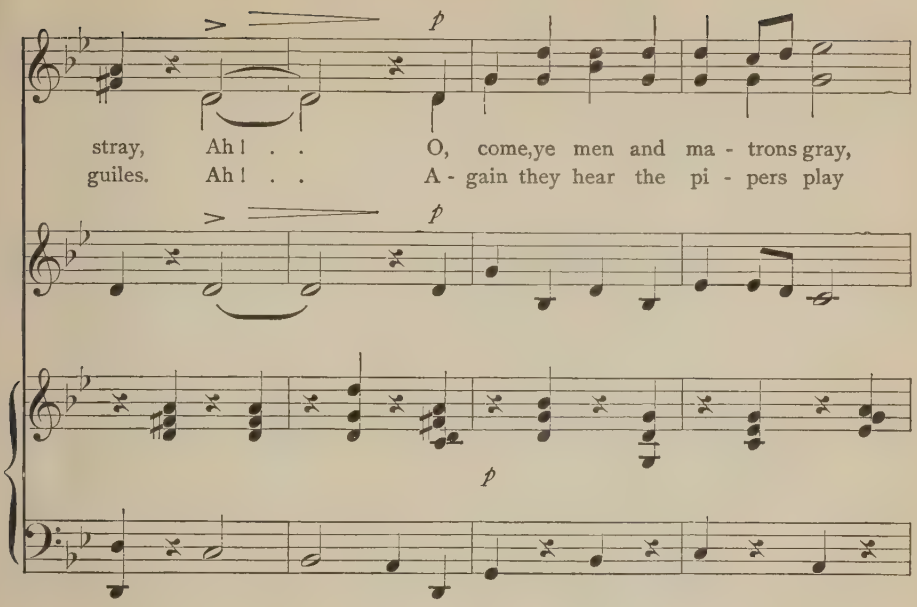
p

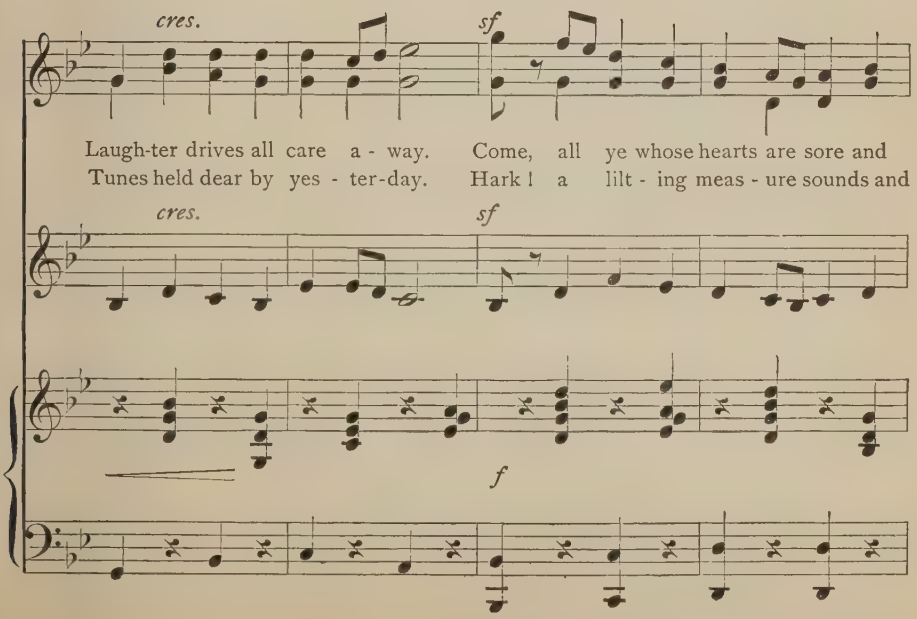

sf
world a - new, Come, all ye whose hearts are sore, and
hand in hand, Hark! a lilt - ing meas - ure sounds and
sf
f

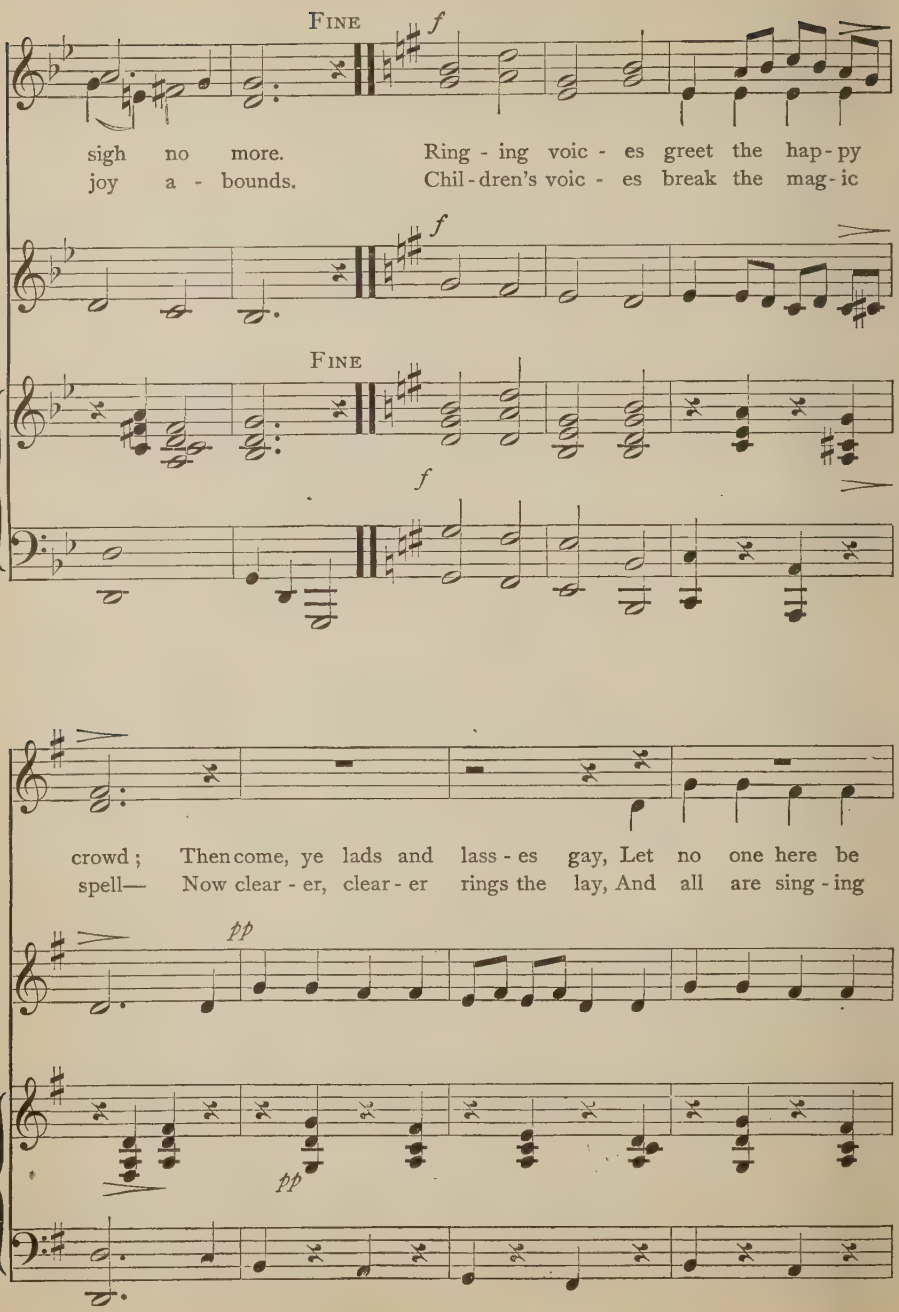

mf
sigh no more. Old and young a - like must join us,
joy a - bounds. See them now, the rib - bons fling - ing,
mp

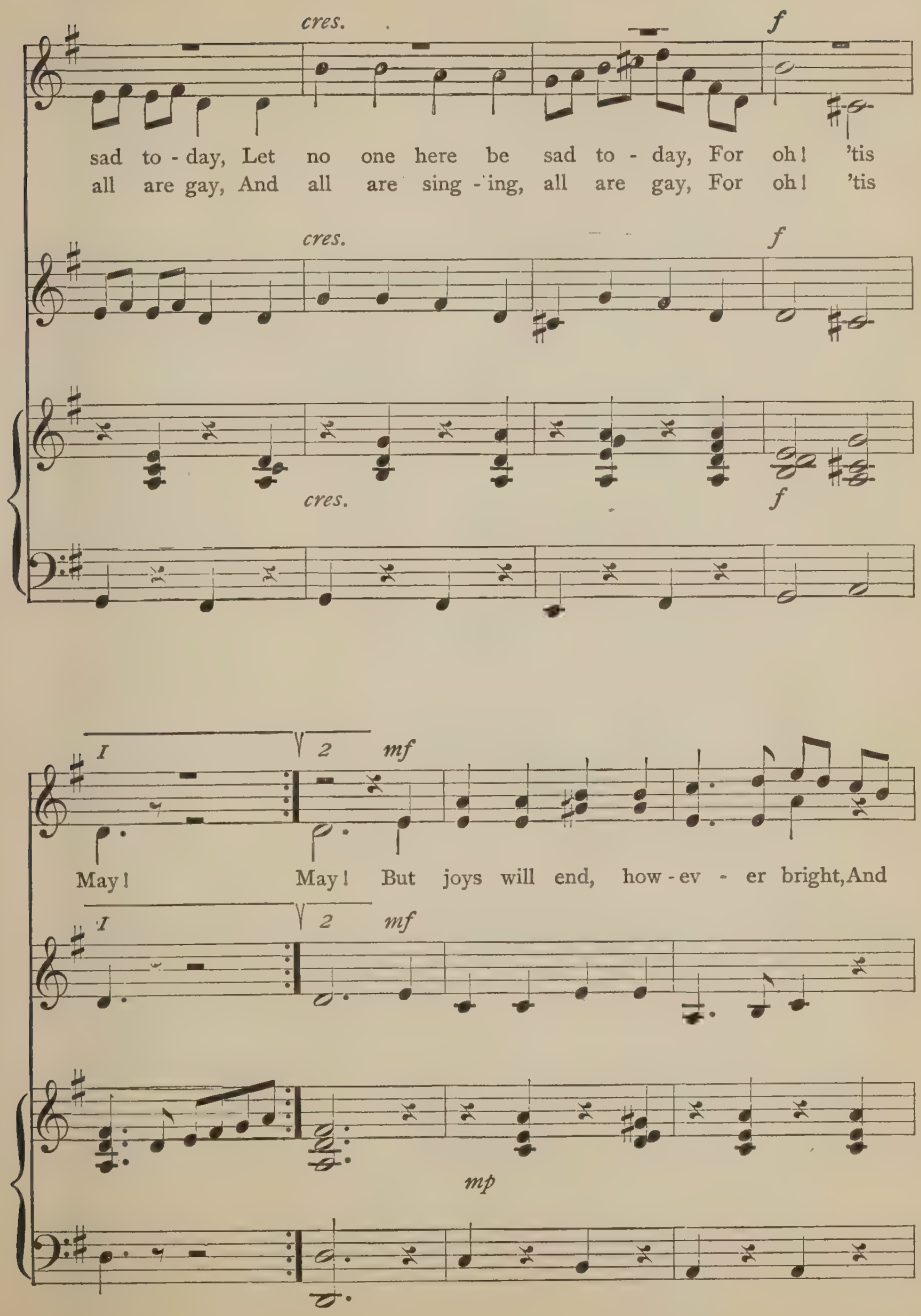

Dance and sing and play, No one should be
Weave a mys - tic chain, Close a - round the
Dance and sing and play, and sing and play.
Weave a mys - tic chain, a mys - tic chain.
sad or tear - ful, None should grieve to - day.
may - pole cling - ing, Then un - twine a - gain!
And none should grieve to - day, should grieve to -
And then un - twine a - gain, un - twine a -
mf


p
cres.
Strains of wild bar - bar - ic mu - sic Lure the chil - dren's
Ma - trons flush with ea - ger pleas - ure, Men look on with
p
cres.
day. Bar - bar - ic mu - sic lure the
gain. The ma - trons flush with joy and
p
cres.
f
feet to stay, To re - gions en - chant - ed they
ten - der smiles While mem - 'ry their fan - cy be
f
f


p
stray, Ah! . . O, come, ye men and ma - trons gray,
guiles. Ah! . . A - gain they hear the pi - pers play
p
p


cres.
sf
Laugh-ter drives all care a - way. Come, all ye whose hearts are sore and
Tunes held dear by yes - ter-day. Hark! a lilt - ing meas - ure sounds and
cres.
sf
f


Fine
f
sigh no more. Ring - ing voic - es greet the hap - py
joy a - bounds. Chil - dren's voic - es break the mag - ic
f
Fine
f
crowd; Then come, ye lads and lass - es gay, Let no one here be
spell— Now clear - er, clear - er rings the lay, And all are sing - ing
pp
pp


cres.
f
sad to - day, Let no one here be sad to - day, For oh! 'tis
all are gay, And all are sing - ing, all are gay, For oh! 'tis
cres.
f
cres.
f
1
2
mf
May! May! But joys will end, how - ev - er bright, And
1
2
mf
mp

dark - 'ning skies an - nounce the night.

dim. *pp*

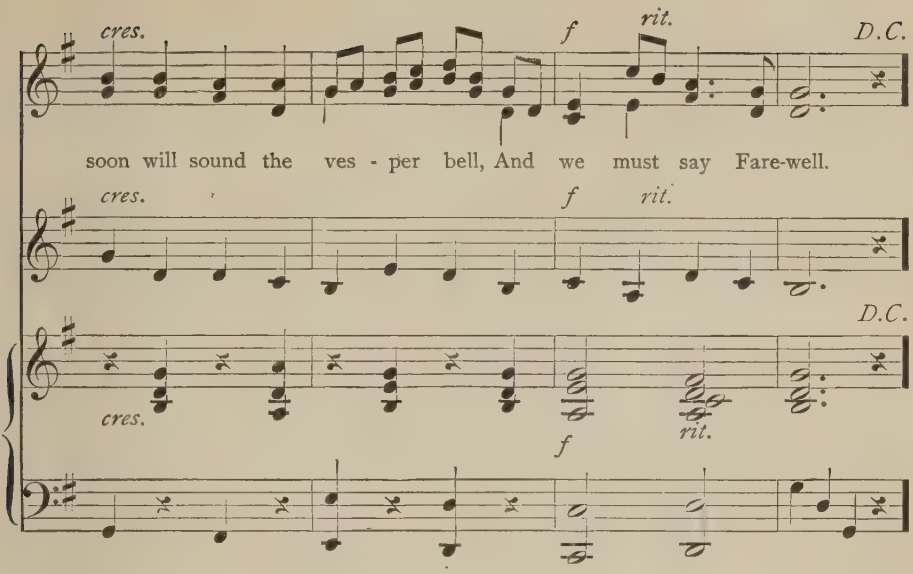
dark the night. Hark to the call, ye lads and

pp

pp

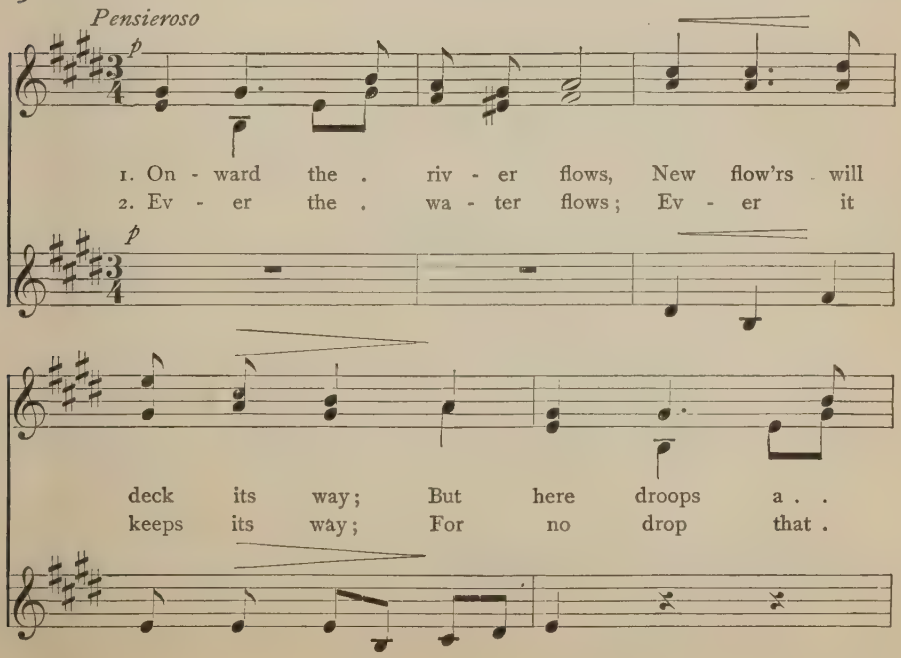
lass - es gay, 'tis Ah, come, For

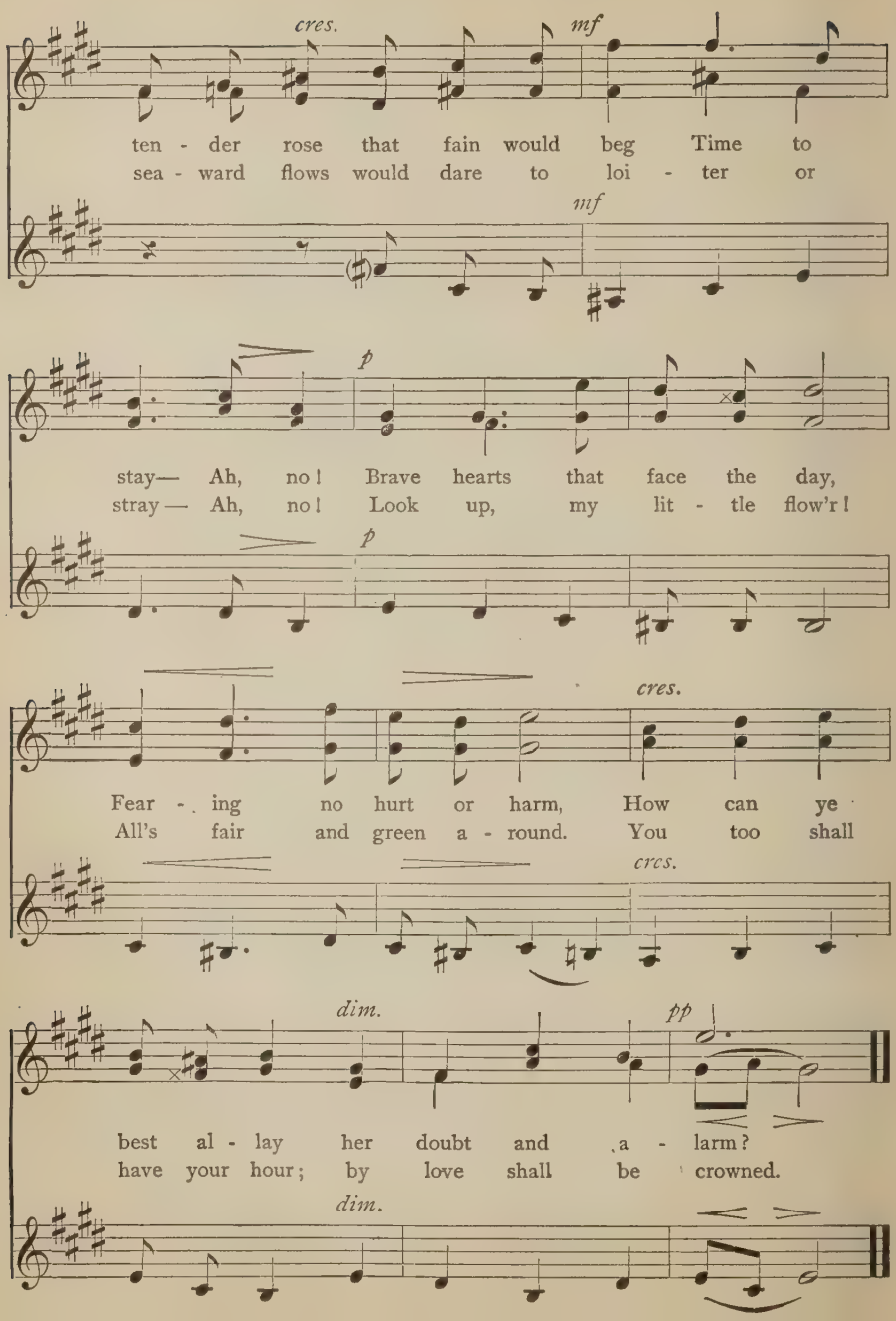
lass - es gay, E'er yet we take our home - ward way, For



Faint-Heart

Joan Luther *Mabel C. Osborne*




cres.
mf
ten - der rose that fain would beg Time to
sea - ward flows would dare to loi - ter or
mf
p
stay— Ah, no! Brave hearts that face the day,
stray — Ah, no! Look up, my lit - tle flow'r!
p
cres.
Fear - ing no hurt or harm, How can ye
All's fair and green a - round. You too shall
cres.
dim.
pp
best al - lay her doubt and a - larm?
have your hour; by love shall be crowned.
dim.

A Farewell

Charles Kingsley *George H. Gartlan*

Andante

p

My fair - est child, I have no song to give you; . . No lark could pipe to skies so dull and gray;

Yet, ere we part, one les - son I can leave you, . one les - son . . for ev - 'ry day. . . . . Be good, sweet ev - 'ry day.

p

maid, and let who will be clev - er. . . Do no - ble

things, not dream them all day long. . . And so make

ff *cres. al fine*

life, death, and that vast for - ev - er . . One grand, one

ff *cres. al fine*

song. . . . . .

ritard. *ff* *fff*

grand sweet song, one grand sweet song, one grand sweet song.

ritard. *ff* *fff*

PART II

SONGS AND CHORUSES FOR SOPRANO, ALTO AND BASS

Sing!

Rose Alden — *Phyllis Brunt*

mf con moto — *dim.* — *p cres.*

1. Sing! Let us sing! Oh, the world is made for song and laugh-ter.
2. Sing! Let us sing! What if shade and trou-ble fol-low aft-er.

mf — *dim.*

mf

Sing! Let us sing! Bright-ly shines the gold-en day.
Sing! Let us sing! We will drive all care a-way.

mf

The Star

Mary Webster — *M. Bellingham*

mf Allegretto

1. Once up-on a bright spring morn-ing, Clear the birds sang, near and far,
2. When the sum-mer days were dawn-ing, Gold-en sun-shine, sil-ver rain.

mf

dim. — *p*

star.
lain.

Down a-mong the sway-ing grass-es Fell a shin-ing, shin-ing star.
Smiled a gold-en-heart-ed dai-sy Where the star had lain, had lain.

dim. — *p*

The Match Game

Allan Shaw — *S. Hoffer*

Allegro con spirito

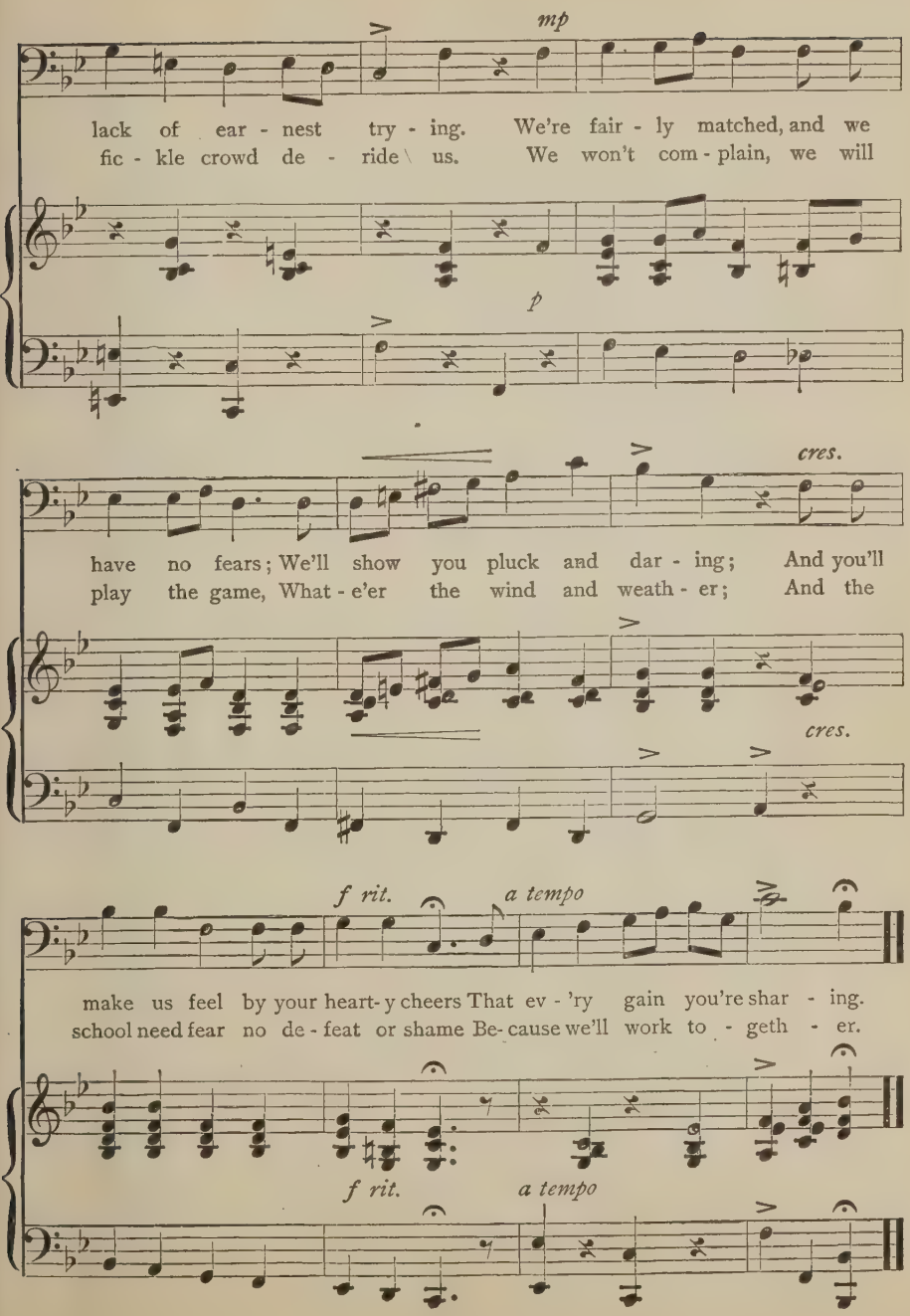
f

1. Oh, the
2. We will

f

day is here, and the sky is clear, And we're off with ban - ners
fight this fight and we'll do it right, But if e - vil things be -

fly - ing! Our game is strong, and we shan't go wrong For the
tide us, We look to you to be staunch and true When the


mp
lack of ear - nest try - ing. We're fair - ly matched, and we
fic - kle crowd de - ride us. We won't com - plain, we will
p
cres.
have no fears; We'll show you pluck and dar - ing; And you'll
play the game, What - e'er the wind and weath - er; And the
cres.
f rit.
a tempo
make us feel by your heart - y cheers That ev - 'ry gain you're shar - ing.
school need fear no de - feat or shame Be - cause we'll work to - geth - er.
f rit.
a tempo

Watchman's Song

Herbert Miles — *Edvard Grieg*
Arr. from Op. 12, No. 3

Molto andante e semplice

p — *mf*

1. The night is dark and drear - y, Watch-man, on thy guard! Tho'
2. The sol-diers all are sleep - ing, Watch-man, on thy guard! Their

p — *mf*

hard thy lot and wea - ry, Watch-man, on thy guard! Be -
safe - ty thou art keep - ing, Watch-man, on thy guard! The

pp

hold the stars keep guard on high, And share thy watch from the
foe now o'er the hill ap - pears. See! his proud ban - ner on

pp

See the stars keep
Foe now o'er the

mp

kind - ly sky. The night is dark and drear - y, Watch-man, on thy guard!
high he rears. The sol-diers all are sleep - ing, Watch-man, on thy guard!

mp

The Rose Bush

Mary Vaughn *Eugene Adams*

mp Con grazia

1. Shad - ed and cool is the flow - er - ing gar - den;
2. Pleas - ant the paths of the green shad - ed gar - den,

mp

cres. *rit. e dim.*

Dust - y and hot is the neigh - bor - ing street, And
Birds there are sing - ing at morn - ing and noon. But

cres. *rit. e dim.*

a tempo *p* *cres.*

o - ver the wall climb the ram - bling ros - es,
o - ver the wall climb the ram - bling ros - es,

a tempo *p* *cres.*

f *p*

Giv - ing the pass - ers a fra - grance sweet.
Bring - ing the pass - ers a breath of June.

f *p*

Dear Harp of My Country

Thomas Moore *Welsh Folk Tune*

Andante

mp

1. Dear Harp of my . Coun - try, in dark - ness . I .
2. Dear Harp of my . Coun - try, fare - well to . thy

mp

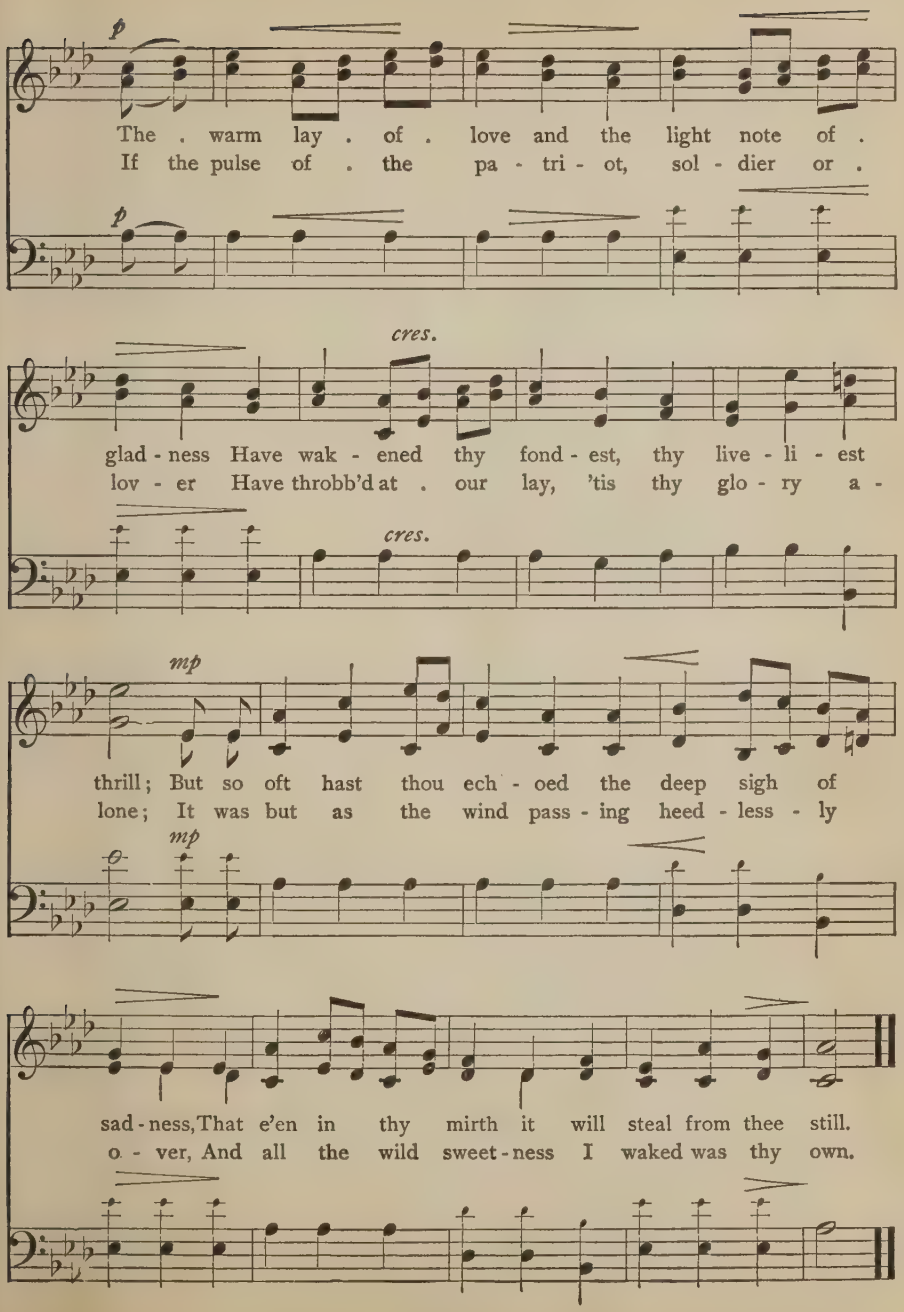
found thee; The cold chain of . si - lence had hung o'er thee
num - bers, This sweet wreath of . song is the last we shall

mf

long, When proud - ly, my . own Is - land Harp, I . un -
twine. Go, sleep with the . sun - shine of fame on . thy .

mf

bound thee, And gave all thy chords to light, free - dom and song!
slum - bers, Till touched by some hand less un - worth - y than mine.


p
The warm lay of love and the light note of
If the pulse of the pa - tri - ot, sol - dier or
p
cres.
glad - ness Have wak - ened thy fond - est, thy live - li - est
lov - er Have throbb'd at our lay, 'tis thy glo - ry a -
cres.
mp
thrill; But so oft hast thou ech - oed the deep sigh of
lone; It was but as the wind pass - ing heed - less - ly
mp
sad - ness, That e'en in thy mirth it will steal from thee still.
o - ver, And all the wild sweet - ness I waked was thy own.

Night

Rose Alden — *Robert Schumann*
Arr. from Op. 12, No. 5

Dolce

p

1. Sleep! sleep! Si - lent town! Sleep! sleep! God looks down! A - bove thy
2. Sleep! sleep! Dreaming town! Sleep! sleep! Clouds may frown. Tho' storms may

rit.

head shine on high, Faith - ful stars in His own sky.
come, soon they're gone, Aft - er dark - ness God gives dawn.

rit.

Spring Song

Allan Shaw — *Elizabeth Faye*

Marcato

mf

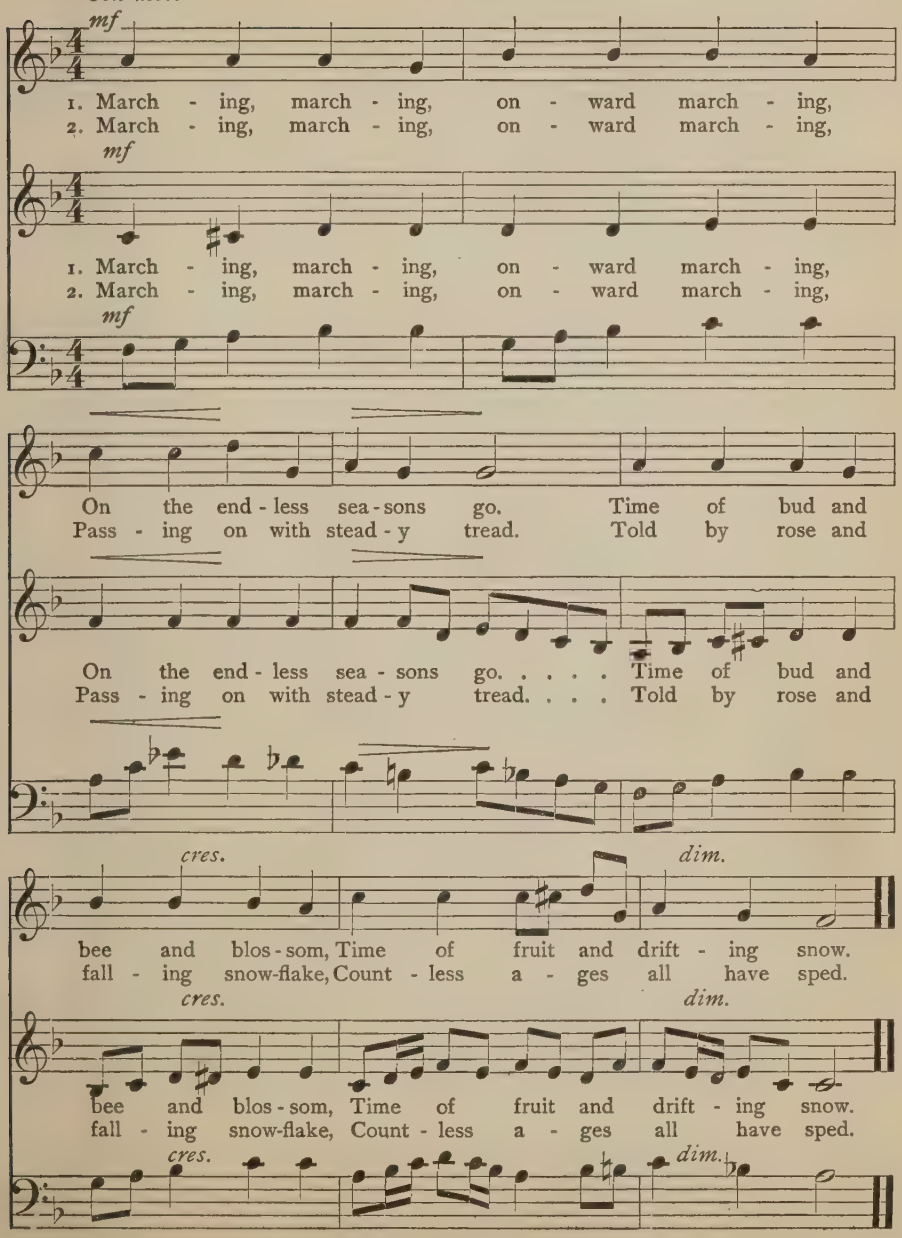
1. March has sent his breez - es fly - ing Through the frost - y air,
2. A - pril, we are tired of win - ter; Bring thy gay - est flow'rs;
3. Tinged with morn-ing's glow - ing splen-dor, Fleec - y clouds are bright;

mf

Driv - en off the snow in tri - umph, Made earth bright and fair.
Thou shalt have a roy - al wel - come, Month of sun and show'rs!
Spring, with view - less fin - gers ten - der, Lifts her blos-soms white.

March of the Seasons

Celia Standish *C. E. Boyd*



Castles in the Air

Dolce

1. Blow, blow,
2. Dreams, dreams,

Rudolph Krüger

p

1. Blow, . O blow, . ye win - ter wind! A
2. Dreams, ah, dreams, yes, i - dle dreams! Yet

p

blaz - ing hearth we sit be - side; We're
full con - tent the dream - ers know. Though

cres.

build - ing cas - tles in the air, With loft - y towers be -
time may fill their lives with care, They still have seen a

cres.

f *p* *fp*

yond com - pare, And ban - ners float - ing wide. .
vis - ion fair With - in the fire - light's glow. .

f *p* *pp*

How Can I Leave Thee

Helmine von Chezy
Translated

Friedrich Kücken

Con espressione

p

1. How can I leave thee! How can I from thee part!
2. Blue is a flow'r - et Called the "For - get - me - not,"
3. Would I a bird were! Soon at thy side to be;

p

dim. *p*

Thou on - ly hast my heart, Sis - ter, be - lieve.
Wear it up - on thy heart, And think of me!
Fal - con nor hawk would fear Speed - ing to thee.

dim. *p*

cres. *mf*

Thou hast this soul of mine So close - ly bound to thine,
Flow'r - et and hope may die, Yet love with us shall stay,
When by the fow - ler slain, I at thy feet should lie,

cres. *mf*

dim. *rall.* *p*

No oth - er can I love, Save thee a - lone!
That can - not pass a - way, Sis - ter, be - lieve.
Thou sad - ly shouldst com - plain, Joy - ful I'd die.

dim. *rall.* *p*

Awake, My Soul

Philip Doddridge — *Arr. from George Frederick Handel*

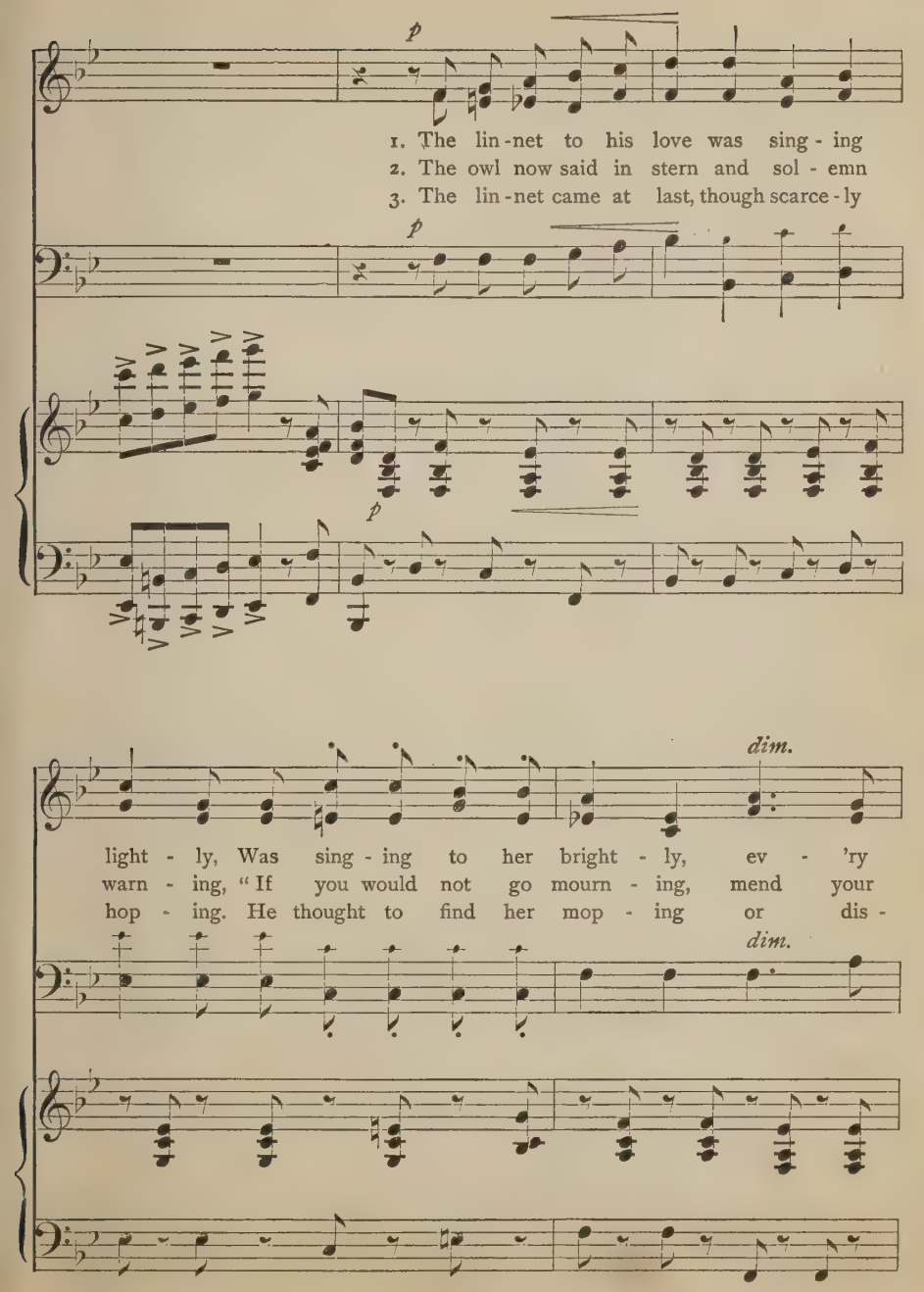
1. A - wake, my soul, stretch ev - 'ry nerve, And press with vig - or on; . A . heav'n - ly race de - mands thy . zeal, And an im - mor - tal crown, And an im - mor - tal crown.
2. A cloud of wit - ness - es a - round Hold thee in full sur - vey: . For - get the steps al - read - y . trod, And on - ward urge thy way, . And on - ward urge thy way.
3. That prize, with peer - less glo - ries bright, Which shall new lus - ter boast, When vic - tor's wreaths and mon - arch's gems Shall blend in com - mon dust, . Shall blend in . com - mon dust.

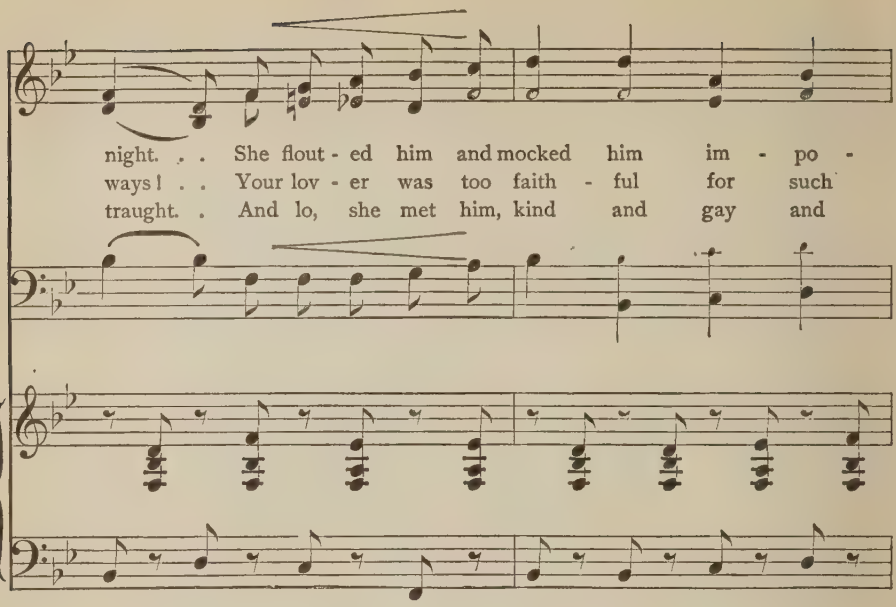
The Lonely Linnet

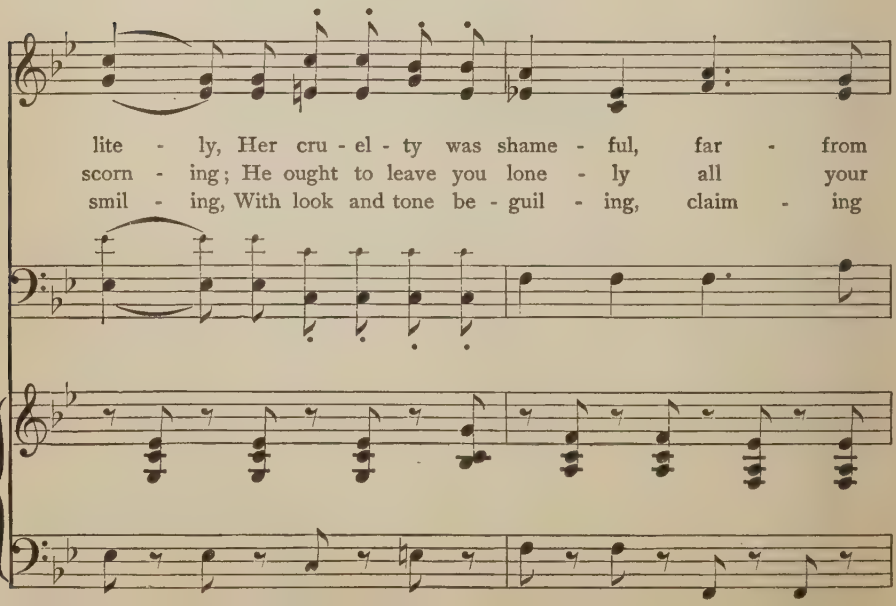
English version by Louise Stickney — *Italian Folk Tune*

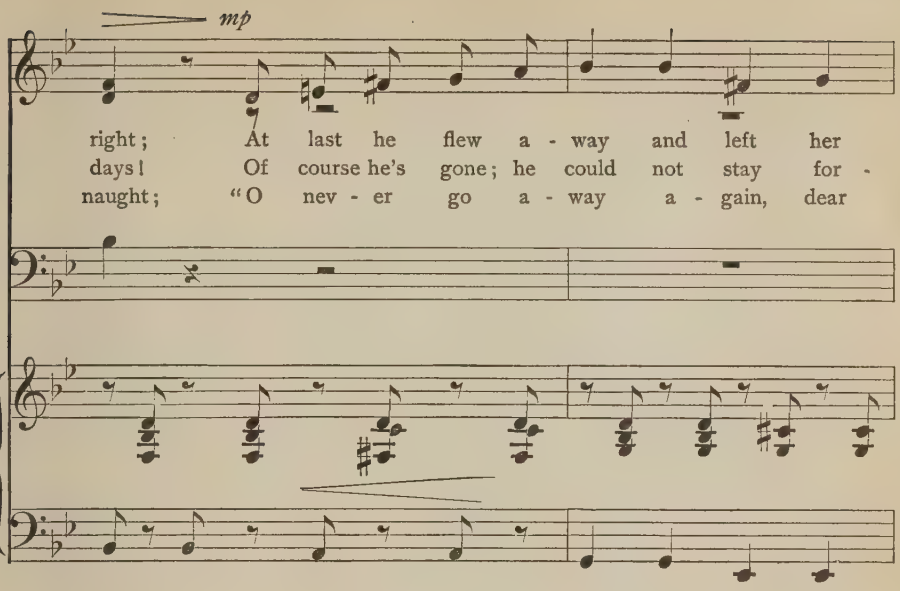
Allegretto

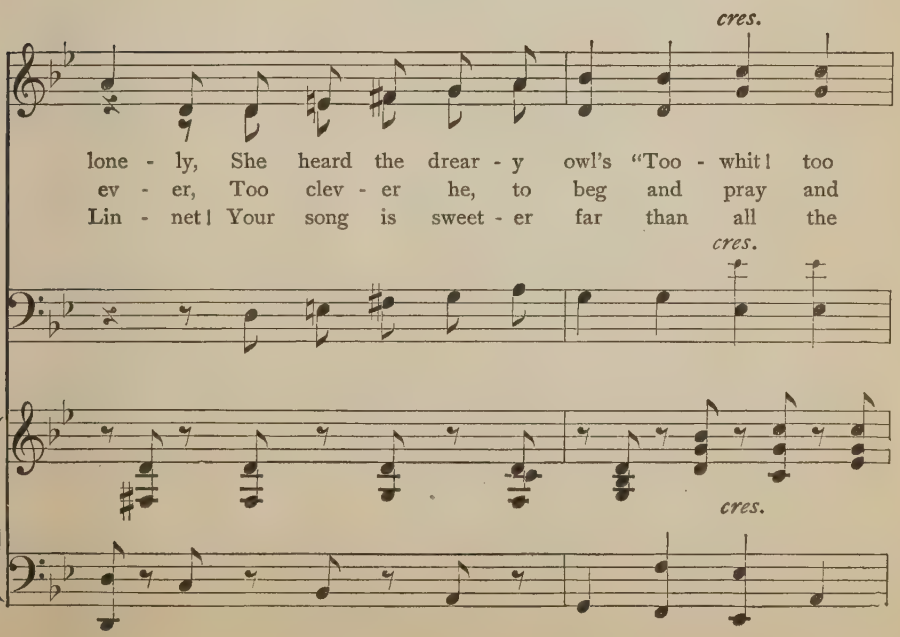
mp *ff*

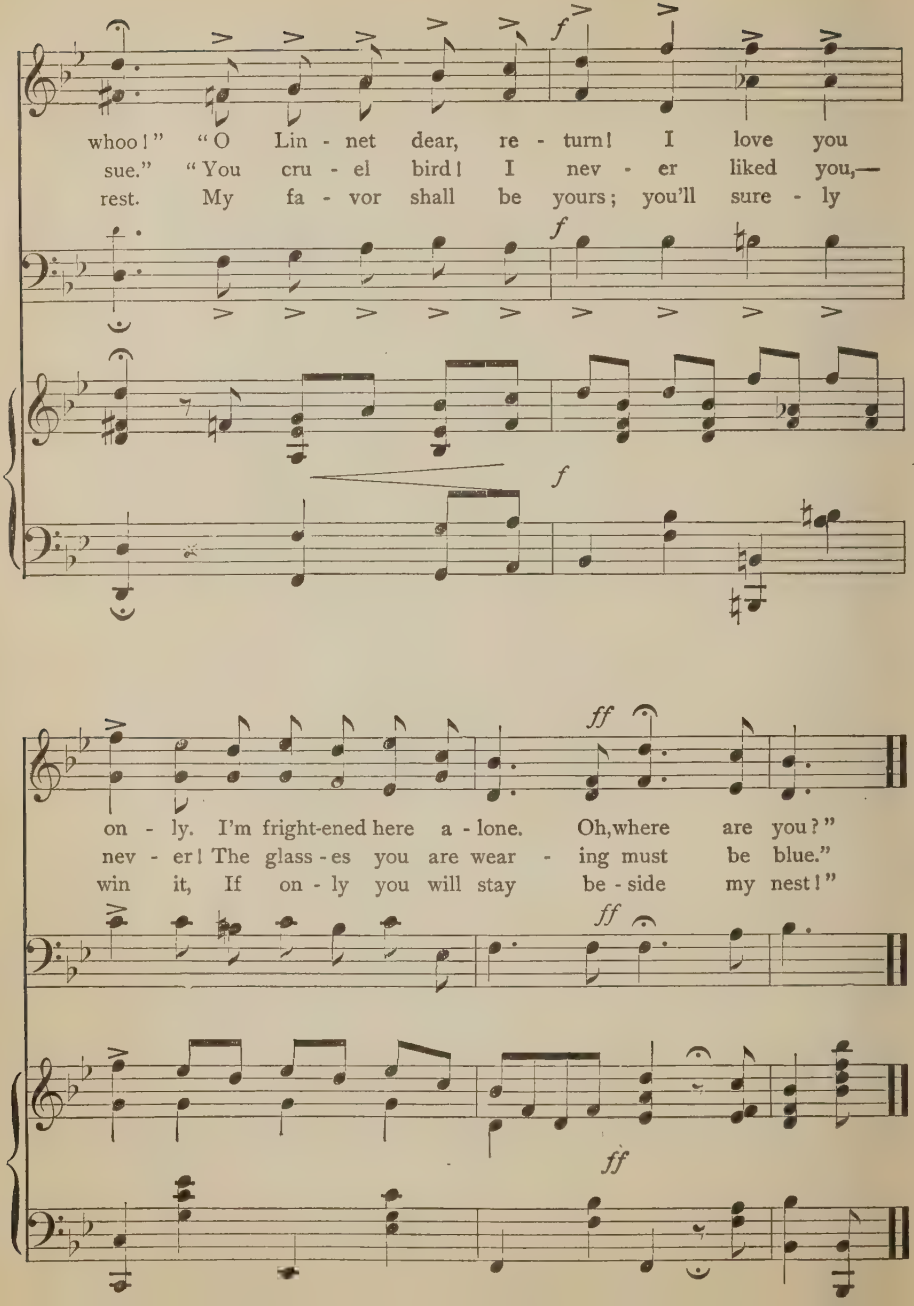

p
1. The lin-net to his love was sing-ing
2. The owl now said in stern and sol-emn
3. The lin-net came at last, though scarce-ly
p
p
dim.
light-ly, Was sing-ing to her bright-ly, ev-'ry
warn-ing, "If you would not go mourn-ing, mend your
hop-ing. He thought to find her mop-ing or dis-
dim.


night. . . She flout - ed him and mocked him im - po -
ways! . . Your lov - er was too faith - ful for such
traught. . And lo, she met him, kind and gay and


lite - ly, Her cru - el - ty was shame - ful, far - from
scorn - ing; He ought to leave you lone - ly all your
smil - ing, With look and tone be - guil - ing, claim - ing


mp
right; At last he flew a - way and left her
days! Of course he's gone; he could not stay for -
naught; "O nev - er go a - way a - gain, dear


cres.
lone - ly, She heard the drear - y owl's "Too - whit! too
ev - er, Too clev - er he, to beg and pray and
Lin - net! Your song is sweet - er far than all the
cres.
cres.


f
whoo!" "O Lin - net dear, re - turn! I love you
sue." "You cru - el bird! I nev - er liked you,—
rest. My fa - vor shall be yours; you'll sure - ly
f
f
ff
on - ly. I'm fright-ened here a - lone. Oh, where are you?"
nev - er! The glass - es you are wear - ing must be blue."
win it, If on - ly you will stay be - side my nest!"
ff
ff

Oh, Beware!

English version by Felix Goddard *Folk Tune*

Andante

mf *dim.*

1. Oh, be-ware! Oh, be-ware! Tho' the rose . . be fair,
2. Oh, be-ware! Oh, be-ware! Tho' the gold - en bee
3. Oh, be-ware! Oh, be-ware! Red the i - - vy glows;

mf *dim.*

mf *1 & 2*

Tho' its per - fume sweet is . borne On the dew - y air of morn,
Thro' the gar - den tak - eth wing, Tho' he soft - ly hum and sing,
Yet your per - il will be - gin, When that flam - ing

mf

mf *p*

Have a care! Have a care! Lurks a cru - el thorn.
Have a care! Have a care! Lurks a cru - el sting.

mf *p*

3 poco riten. *a tempo* *p* *mf*

spray you win. Have a care! Have a care! Poi - son lurks there-in.

poco riten. *a tempo* *p* *mf*

Voices of Autumn

Celia Standish *Mabel C. Osborne*

Allegro

f *dim.*

1. I can hear the Bob White call - ing, clear call - ing,
2. I can hear the brook's low sing - ing, low sing - ing,

f *dim.*

pp *mf*

clear call - ing, I can hear the chest - nuts fall -
low sing - ing, I can see the swal - lows wing -

pp *mf*

f *mp*

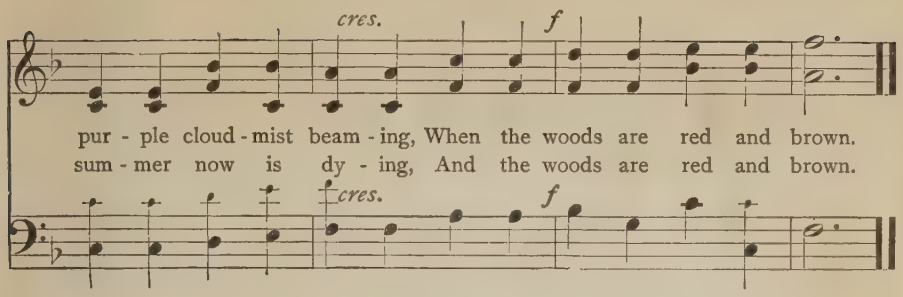
ing; Thro' the leaves they are rat - tling down. And the ha - zy sun is
ing O'er the roofs of the dream-ing town. To the far - off South - land

f

pp *mp*

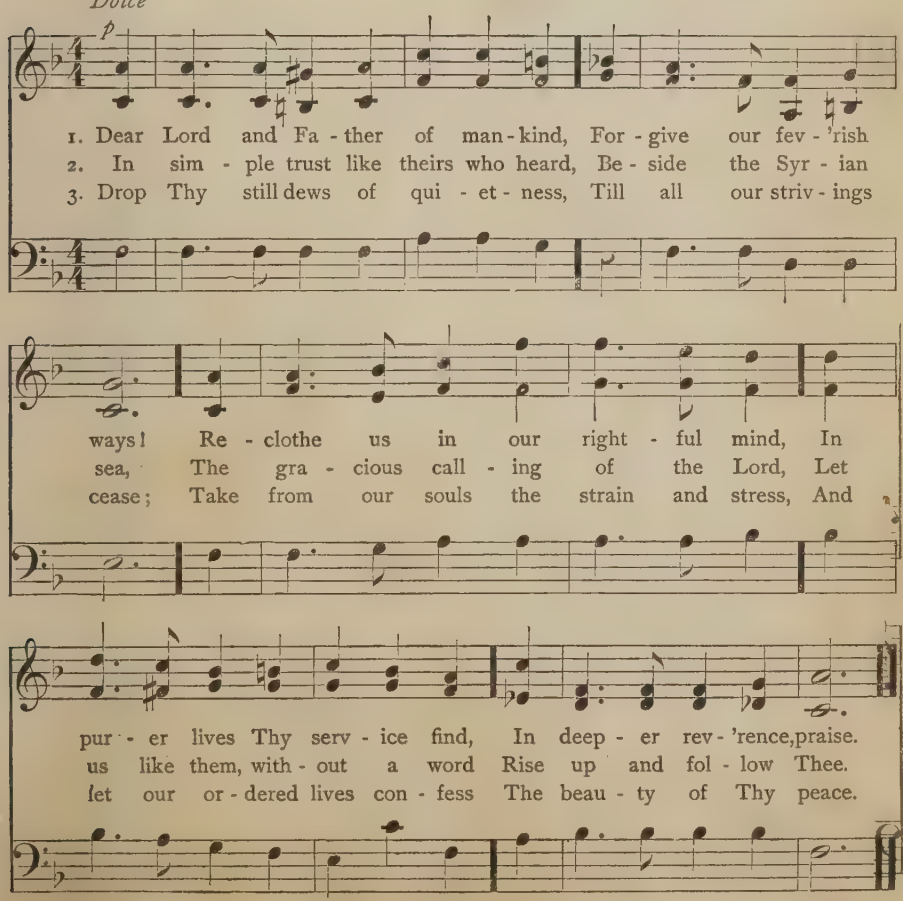
dream - ing, is dream - ing, is dream - ing, Thro' the
fly - ing, swift fly - ing, swift fly - ing. For the

pp *mp*



A Petition

John G. Whittier *Frederick C. Maker*



The Sea Gull

Herbert Miles — *Edouard Batiste* Arranged

Andante.

p

1. Rise o'er the bil - lows, wand - 'ring sea - gull, Beat the keen
2. Why art thou cry - ing? What will harm thee? Thou hast no

cres. *mf* *dim.*

air with those pin - ions of white! . . O,
fear when the hur - ri - canes roar. . . Then

pp

spir - it of free - dom, strong and wild, Far a -
take up thy jour - ney, fear - ing naught! Ev - er

way, far a - way, A - bove the o - cean take thy flight!
free, brave and free, The sea is thine from shore to shore.

The Willow and the Oak

A. J. Foxwell *Norwegian Folk Tune*

Con espressione

mp

1. Be - side the riv - er flow - ing, A state - ly oak there grow - ing, Spoke to a wil - low tree. "The gen - tle breeze can bend thee, One fierc - er blast would end thee. A gale could not harm me, A gale could not harm me."

2. With pride his head he lift - ed, When lo! the breez - es shift - ed; A storm be - gan to blow. The wil - low bent be - fore it; At first the oak rose o'er it; The winds then laid him low, The winds then laid him low.

poco rit.

The Tinker's Song

Charles Dibdin

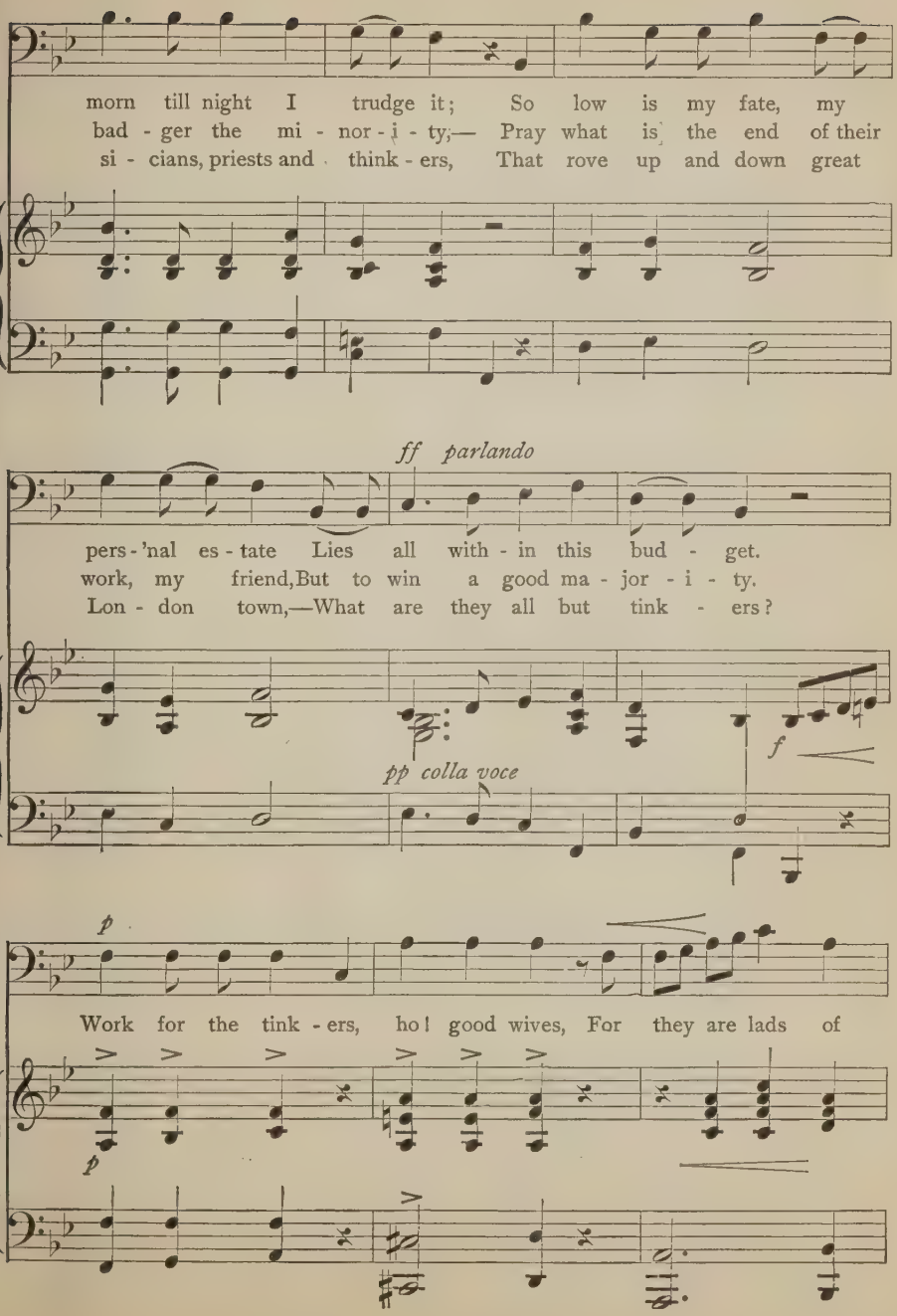
Energico

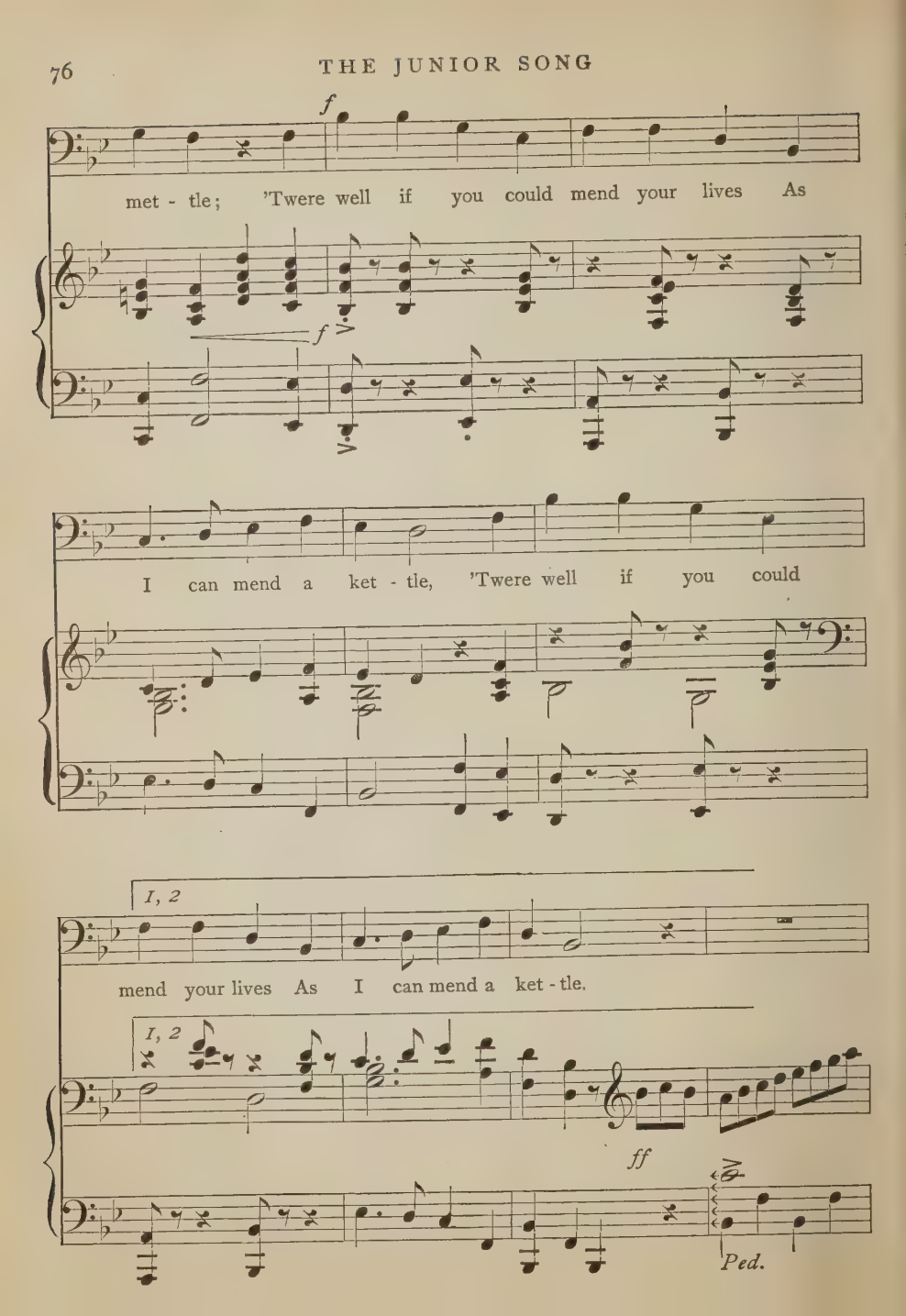
ff *p*

f

1. A tink - er I am, my name's Nat - ty Dan, From
2. Those a - mong the great who tink - er the State, And
3. The man of war, the man of the bar, Phy -

mf


morn till night I trudge it; So low is my fate, my
bad - ger the mi - nor - i - ty;— Pray what is the end of their
si - cians, priests and think - ers, That rove up and down great
ff parlando
pers - 'nal es - tate Lies all with - in this bud - get.
work, my friend, But to win a good ma - jor - i - ty.
Lon - don town,—What are they all but tink - ers?
f
pp colla voce
p
Work for the tink - ers, ho! good wives, For they are lads of
p


f
met - tle; 'Twere well if you could mend your lives As
f
I can mend a ket - tle, 'Twere well if you could
1, 2
mend your lives As I can mend a ket - tle.
1, 2
ff
Ped.

D.S.

mend your lives As

ff f p D.S.

Ped.

rall.

I can mend a ket- tle.

ff ff accel. sf

8va

The Harp That Once Thro' Tara's Halls

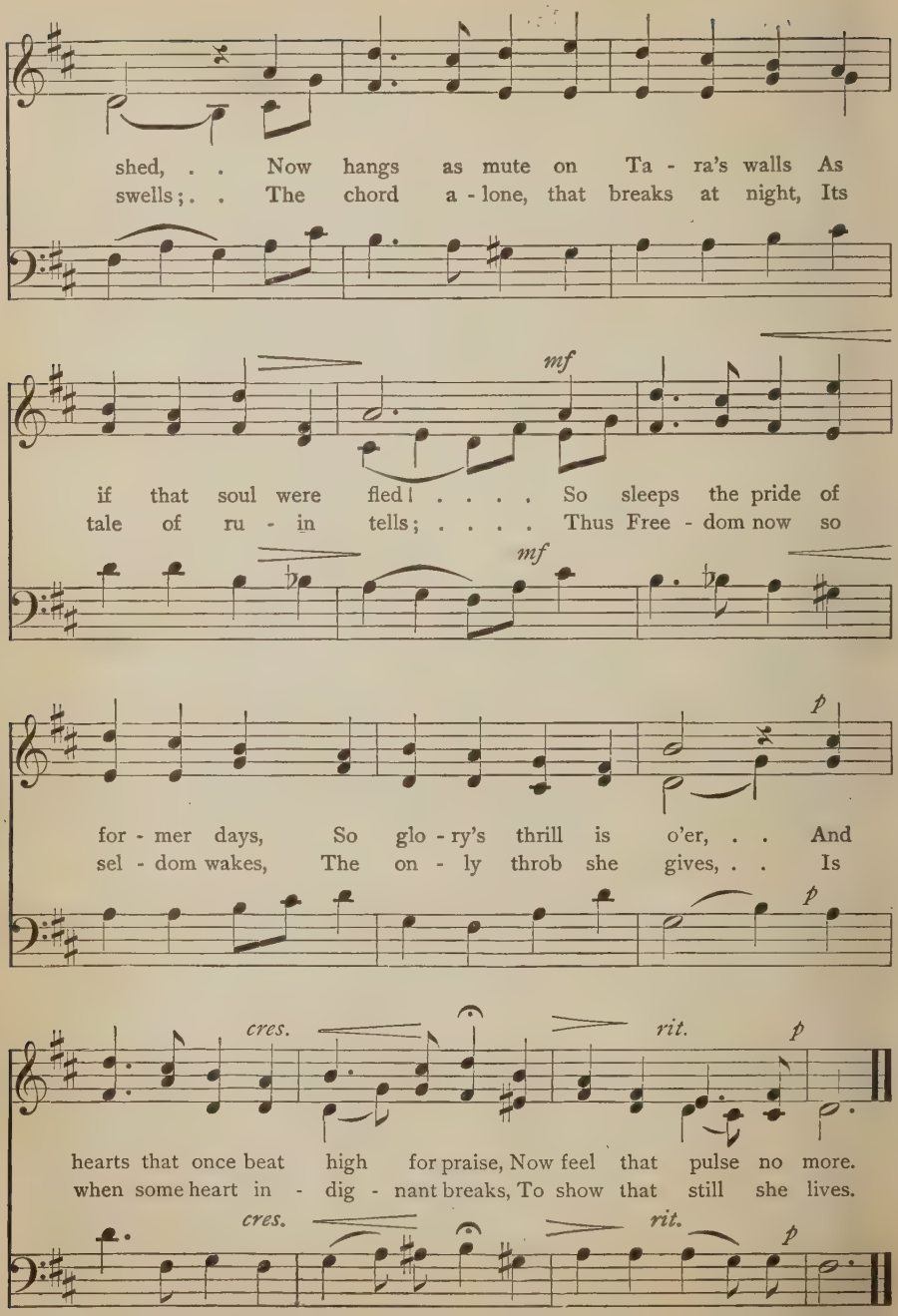
Thomas Moore *Irish Folk Tune*

Molto moderato

p

1. The harp that once thro' Ta - ra's halls The soul of mu - sic
2. No more to chiefs and la - dies bright The harp of Ta - ra

p


shed, . . Now hangs as mute on Ta - ra's walls As
swells; . . The chord a - lone, that breaks at night, Its
mf
if that soul were fled! . . . . So sleeps the pride of
tale of ru - in tells; . . . . Thus Free - dom now so
mf
p
for - mer days, So glo - ry's thrill is o'er, . . And
sel - dom wakes, The on - ly throb she gives, . . Is
p
cres.
rit.
p
hearts that once beat high for praise, Now feel that pulse no more.
when some heart in - dig - nant breaks, To show that still she lives.
cres.
rit.
p

All Through the Night

Translated *Welsh Folk-Song*

Andante espressivo

p *dim.*

1. Sleep, my child, and peace at-tend thee, All through the night,
2. While the morn her watch is keep-ing All through the night,

p *dim.*

dim.

Guar-dian an-gels God will send thee, All through the night.
While the wea-ry world is sleep-ing, All through the night.

dim.

cres. *dim.* *rit.*

Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing,
O'er thy spir-it gen-tly steal-ing, Vi-sion of de-light re-veal-ing,

cres. *dim.*

p a tempo *dim.* *p*

I my lov-ing vig-il keep-ing, All thro' the night.
Breathes a pure and ho-ly feel-ing, All thro' the night.

p a tempo *dim.* *p*

Autumn Winds

Laura Gary *Mary Eloise Crane*

Andante espressivo

mp *rit.* *p a tempo*

mp

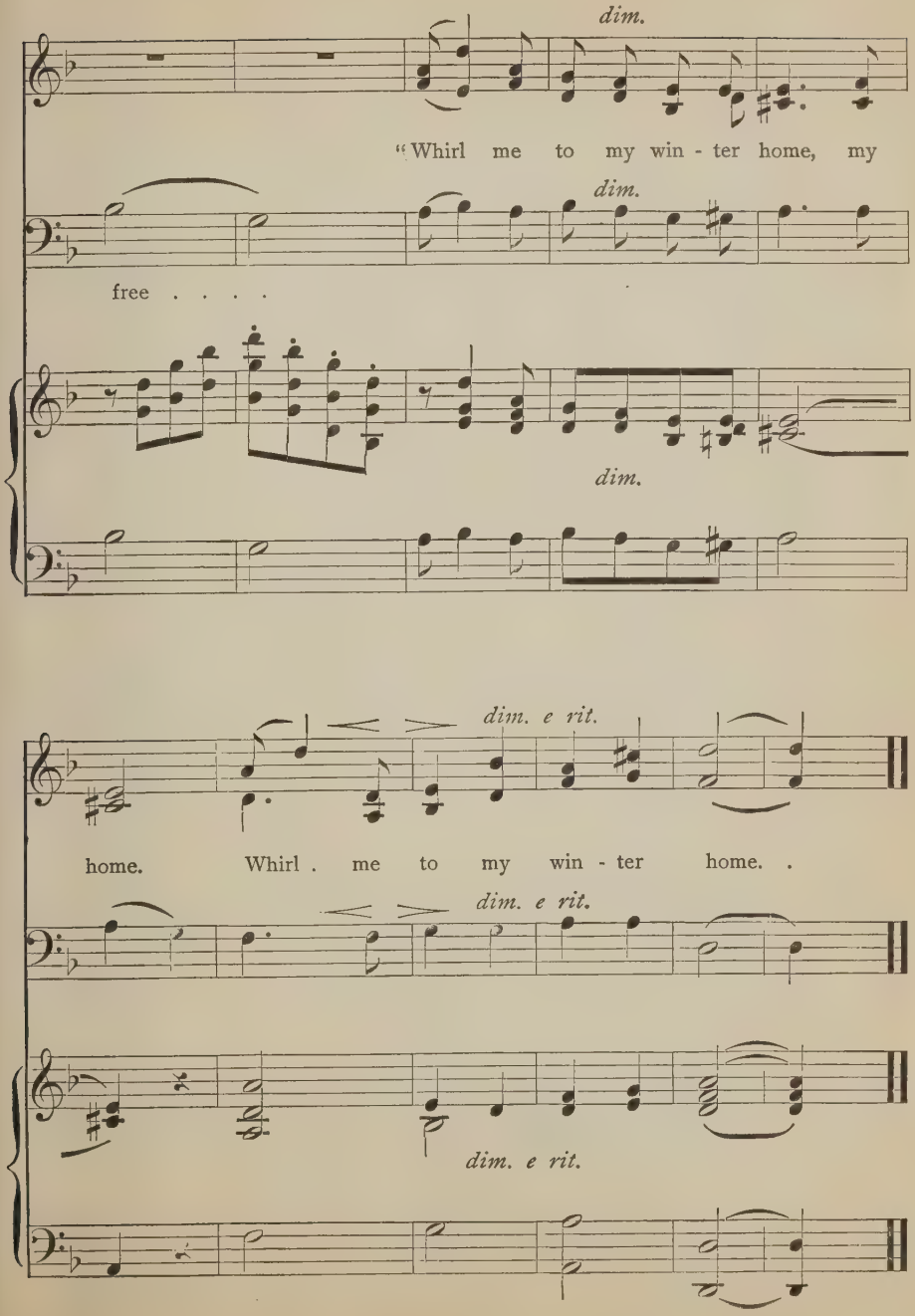
Sad and

The last brown leaf on the ma - ple tree, Sad and

mp

wrin - kled and lone, ...

wrin - kled and lone, ... Called low to the pass-ing wind so


dim.
"Whirl me to my win - ter home, my
dim.
free . . . .
dim.
dim. e rit.
home. Whirl . me to my win - ter home. .
dim. e rit.
dim. e rit.

Sing

Alfred Phillips *Gustav Hölzel*

Moderato

1. Sing when the ros - y light of morn is break - ing,
2. Sing when the sun in noon - tide glo - ry shin - eth,

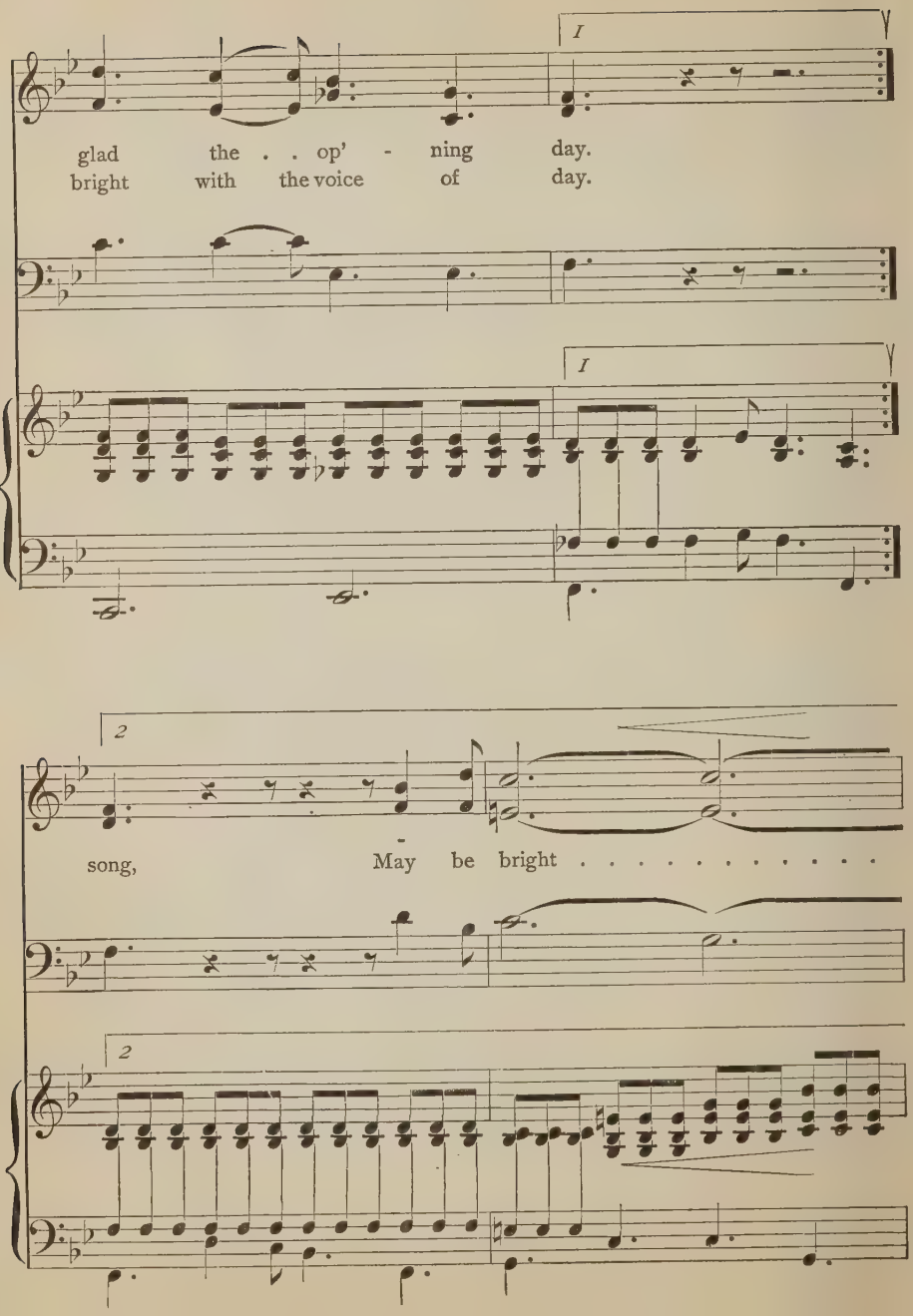
When ev - 'ry bird and flow'r to life is wak - ing,
Or in the soft - er glow when day de - clin - eth,

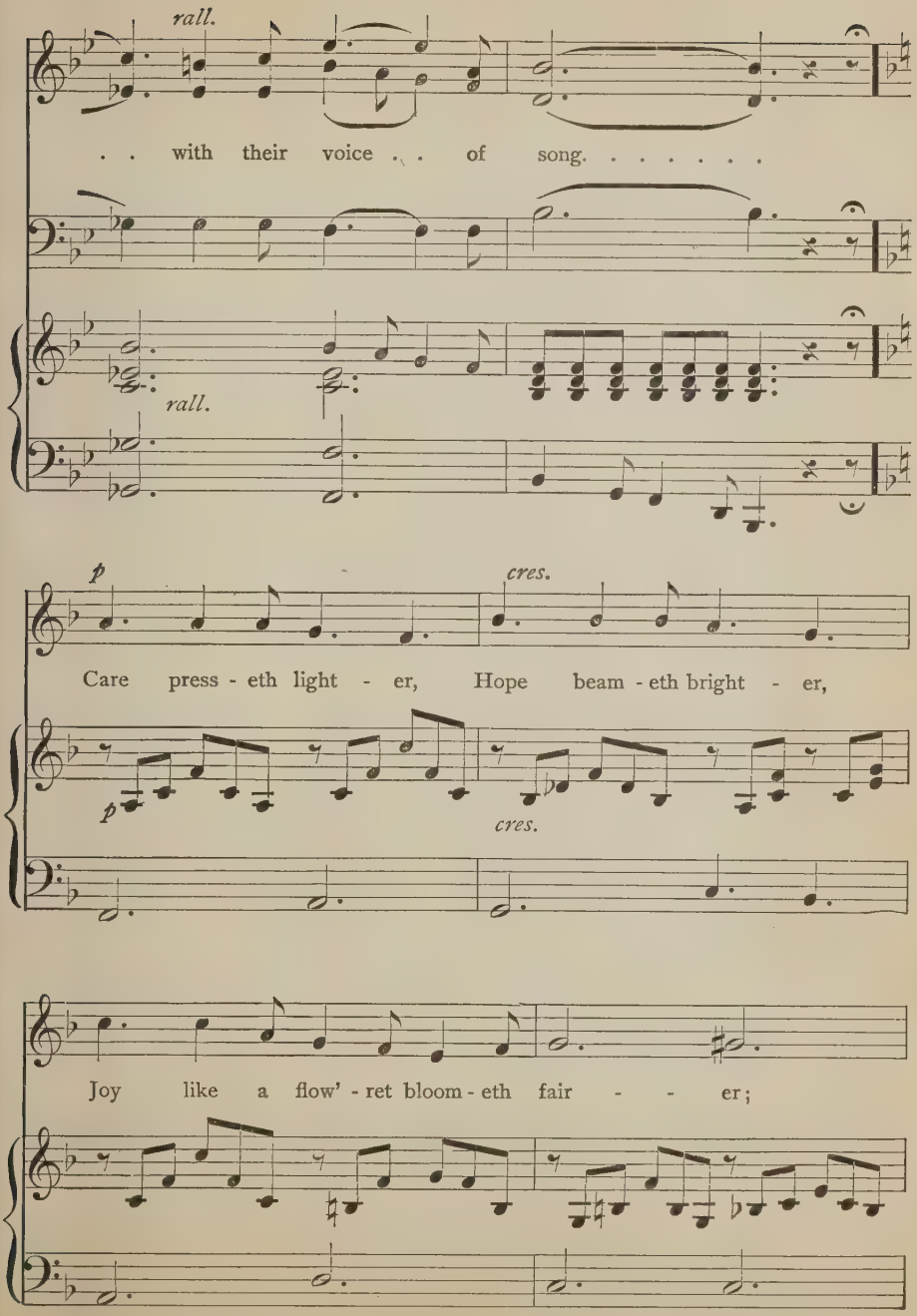
f

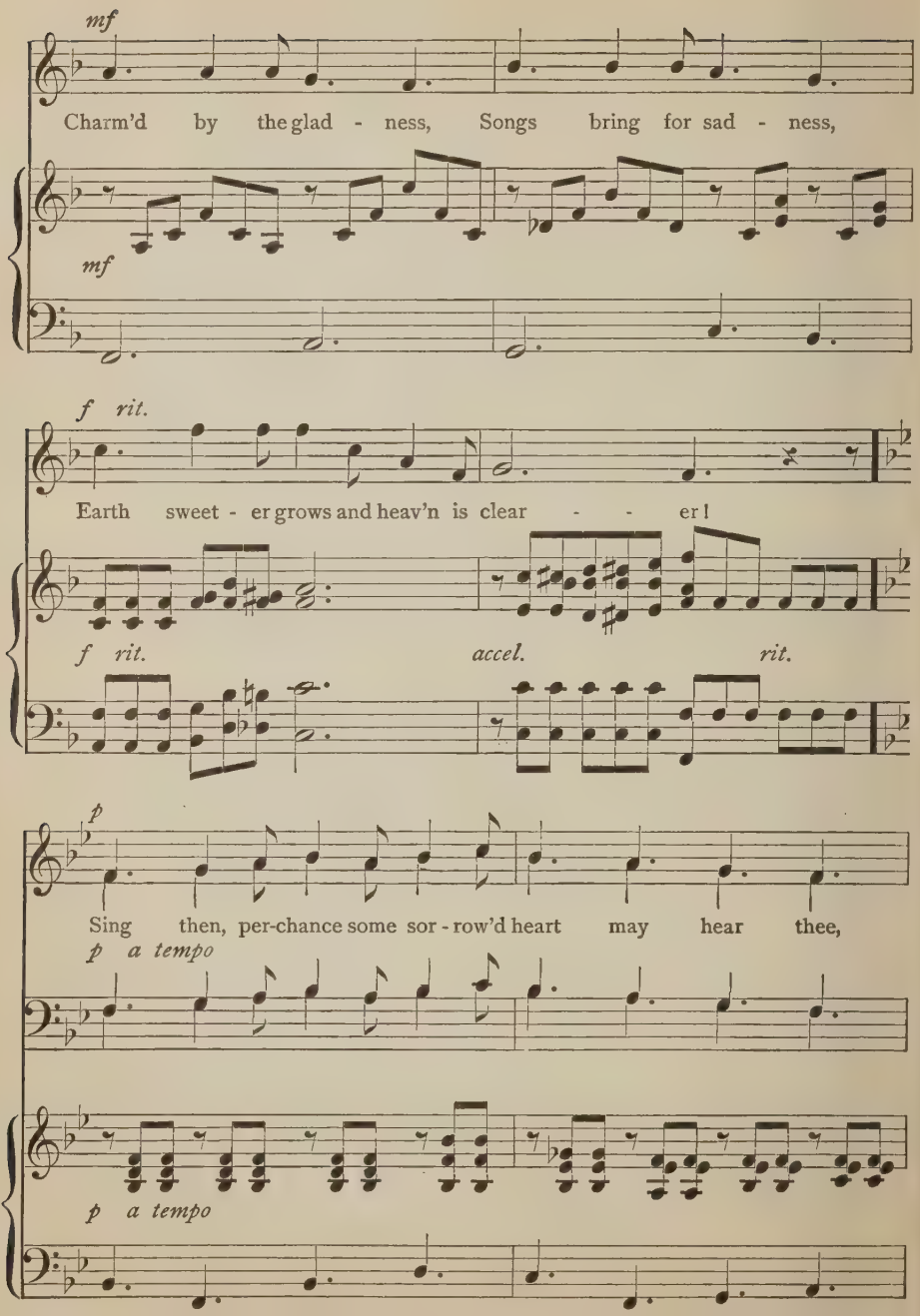
Sing! and thy heart - felt lay . . . . . Shall
Sing! for the whole day long . . . . . May be

f

f


1
glad the . . op' - ning day.
bright with the voice of day.
1
2
song, May be bright . . . . . .
2


rall.
. . with their voice . . of song. . . . . .
rall.
p
cres.
Care press - eth light - er, Hope beam - eth bright - er,
p
cres.
Joy like a flow' - ret bloom - eth fair - - er;


mf
Charm'd by the glad - ness, Songs bring for sad - ness,
mf
f rit.
Earth sweet - er grows and heav'n is clear - - er!
f rit.
accel.
rit.
p
Sing then, per-chance some sor - row'd heart may hear thee,
p a tempo
p a tempo

Song oft hath sol - ace for the worn and wea - ry;

Sing on thro' life's long day, Ah! . . sing

grief and care a - way, Sing grief and

sf rall.

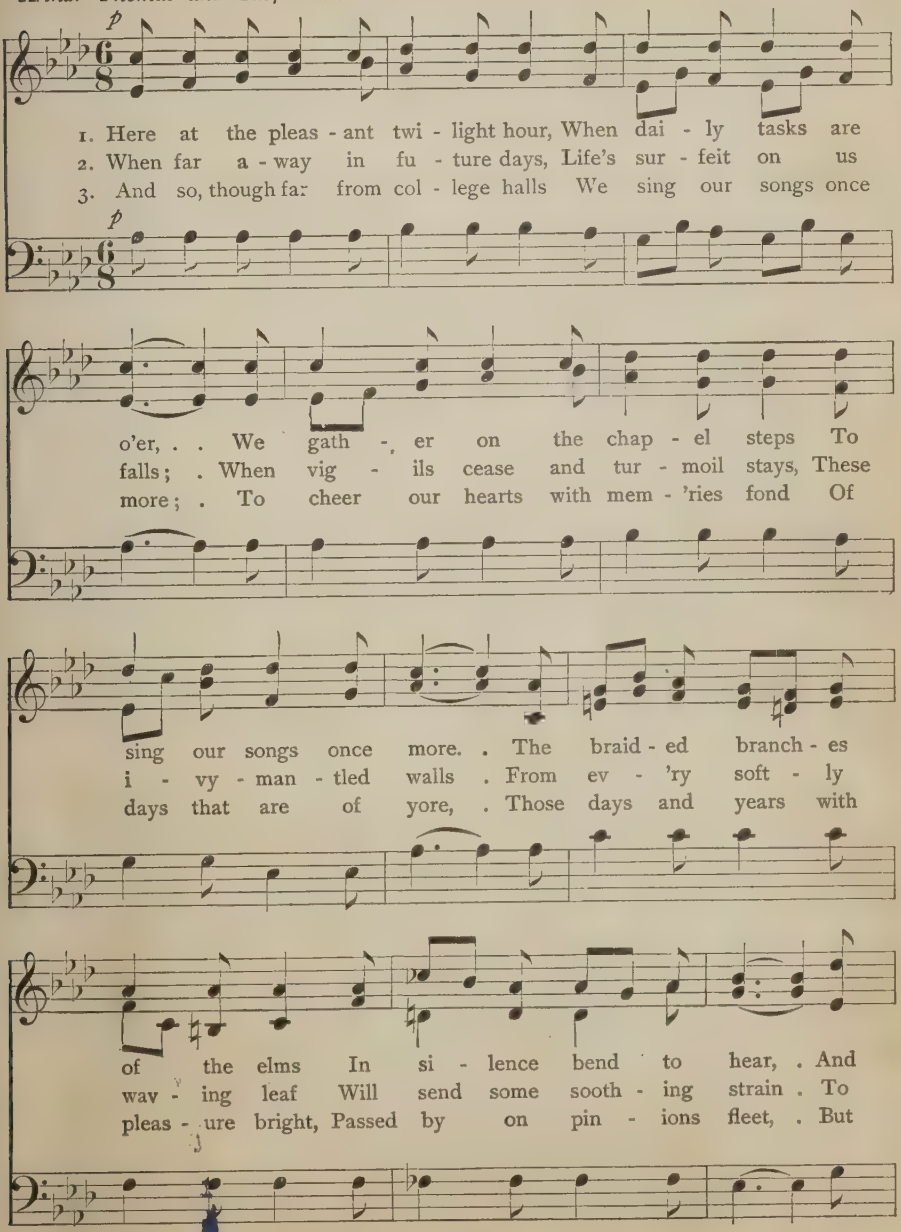
care, ... Sing grief and care a - way! . . . .

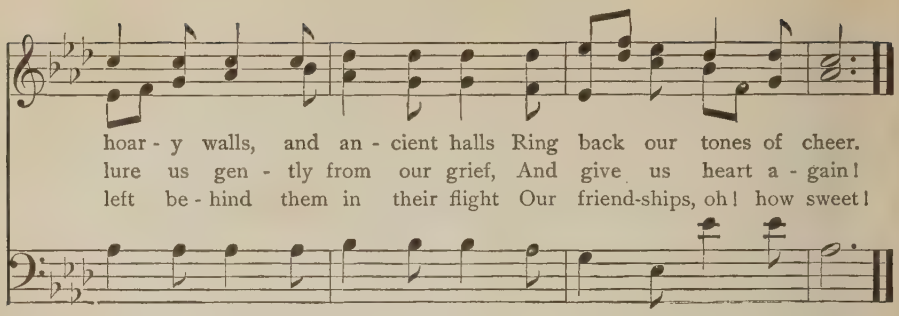
sf rall.

On the Chapel Steps

J. N. Eno

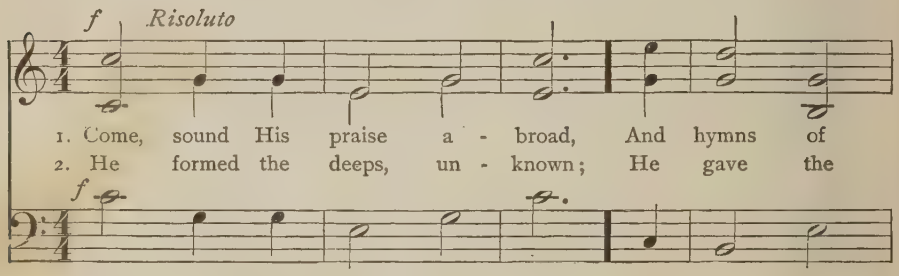
Arthur Thomas and Caspar G. Dickson *G. C. Gow*

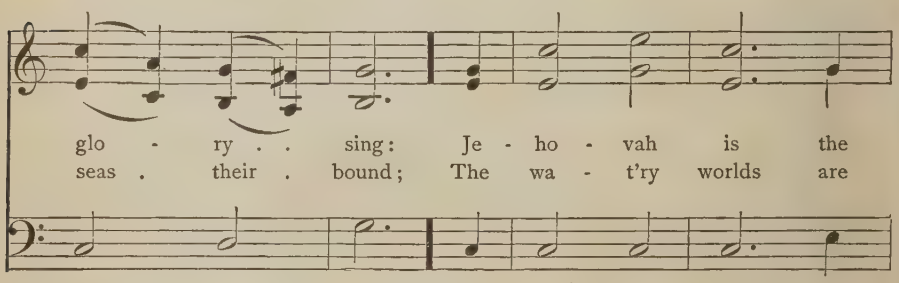


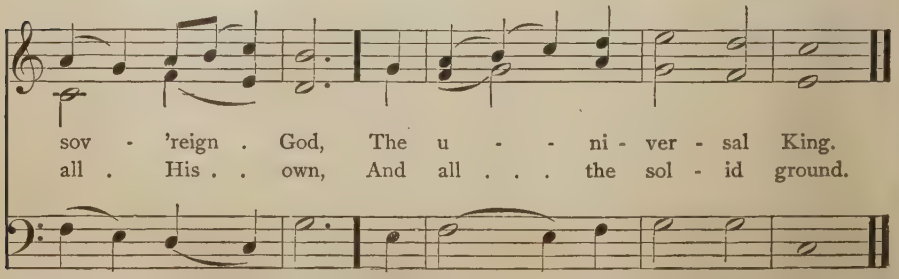


Come, Sound His Praise

Isaac Watts *Isaac Smith*







The Loreley

Heinrich Heine
Translated

Friedrich Silcher

Andante

p

1. I know not what it mean - eth, That
2. A fair . and love - ly maid - en Doth
3. A boat - man whose skiff so ti - ny, The

p

I so sad should be, . . A leg - end old and
sit up - on the height; She combs her gold - en
wa - ter deep doth lave, . En - tranced by song and

plain - tive Is ev - er haunt - ing me. The
tress - es; Her jew - els daz - zle the sight. Her
sing - er, Heeds not the rock nor the wave. I

air . . . is cool, the day wan - eth, And
gold - en. comb . too, glis - tens And
fear . . . the craft and the boat - man En -

cres.

calm - ly flows the Rhine; . . . The top of the moun - tain
as she combs her hair, . . . She sings a song so
gulfed by bil - lows high, . . . Be - cause of the Lore - ley's

cres.

dim.

gleam - eth, For still the sun doth shine. .
won - drous, Its rich tones fill the air. . .
sing - ing Be - neath the wave may lie. . .

dim.

Invitation

Isaac Watts *Aaron Williams*

Con anima

1. Come we that love the Lord And let our joys be known;
2. Let those re - fuse to sing That nev - er knew our God;
3. Then let our songs a - bound And ev - 'ry tear be dry;

Join in a song with sweet ac - cord, And thus sur-round the throne.
But chil - dren of the heav'n - ly King May speak their joys a - broad.
We're march - ing through Em - man-uel's ground To fair - er worlds on high.

PART III

SONGS AND CHORUSES WITH BASS AD LIBITUM

A Lullaby

Joan Luther

Moritz Moszkowski
Arr. from Opus 38, No. 2

Andante

p

1. Hush! the day is grow - ing drow - sy, Sing a lul - la -
2. Hark! a sleep - y bird is call - ing, Sing a lul - la -
3. Through the dusk a star is peep - ing, Sing a lul - la -

p

1. Hush! the day is grow - ing drow - sy, Sing a lul - la -
2. Hark! a sleep - y bird is call - ing, Sing a lul - la -
3. Through the dusk a star is peep - ing, Sing a lul - la -

p

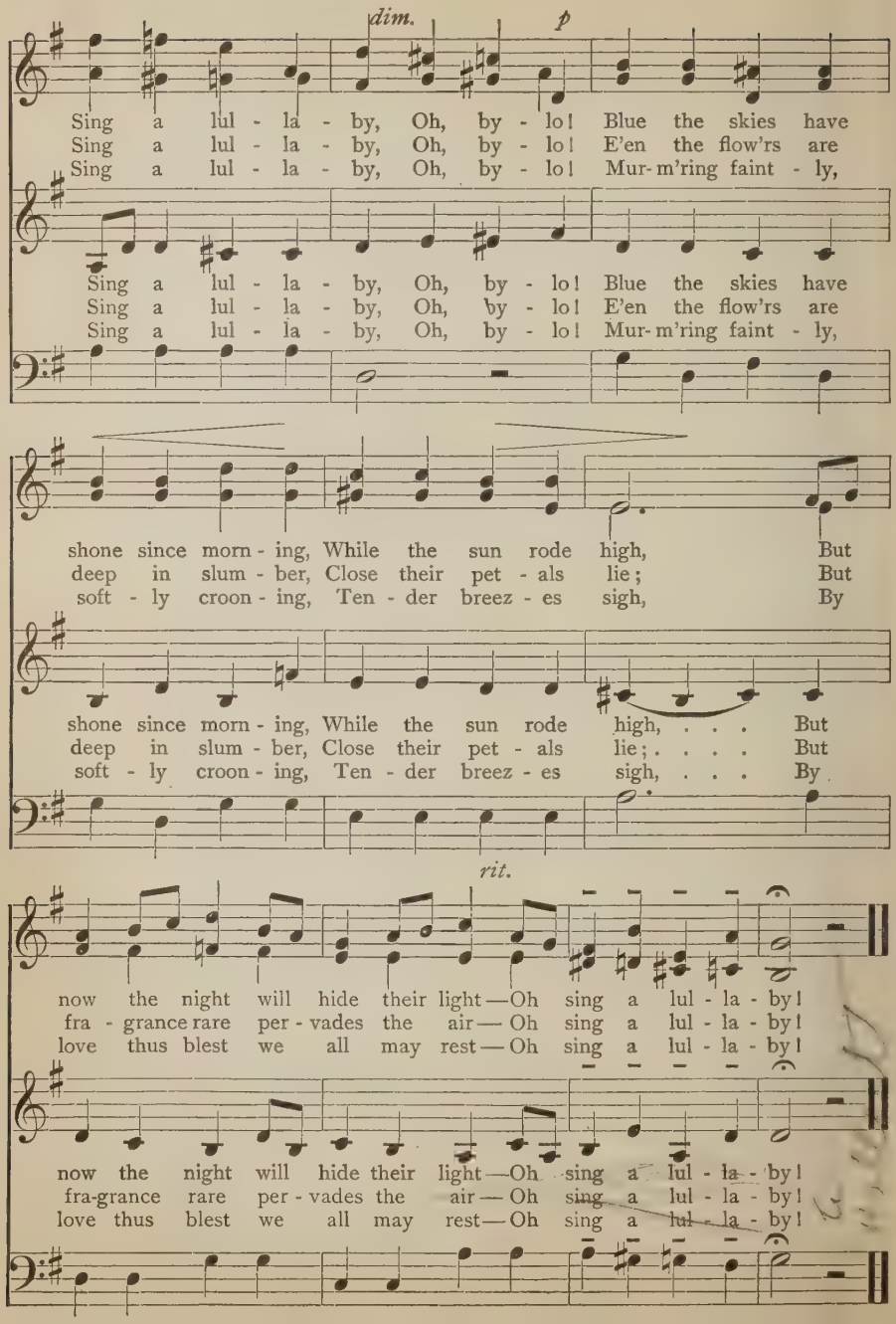
mf

by,(Oh, . by - lo.) Slow - ly droop her cloud - y eye - lids,
by,(Oh, . by - lo.) One clear note a - cross the si - lence,
by,(Oh, . by - lo.) Far a - bove, her lone watch keep - ing;

mf

by, Slow - ly droop her cloud - y eye - lids,
by, One clear note a - cross the si - lence,
by Far a - bove, her lone watch keep - ing;

mf


dim.
p
Sing a lul - la - by, Oh, by - lo! Blue the skies have
Sing a lul - la - by, Oh, by - lo! E'en the flow'rs are
Sing a lul - la - by, Oh, by - lo! Mur- m'ring faint - ly,
Sing a lul - la - by, Oh, by - lo! Blue the skies have
Sing a lul - la - by, Oh, by - lo! E'en the flow'rs are
Sing a lul - la - by, Oh, by - lo! Mur- m'ring faint - ly,
shone since morn - ing, While the sun rode high, But
deep in slum - ber, Close their pet - als lie; But
soft - ly croon - ing, Ten - der breez - es sigh, By
shone since morn - ing, While the sun rode high, . . . But
deep in slum - ber, Close their pet - als lie; . . . . But
soft - ly croon - ing, Ten - der breez - es sigh, . . . By
rit.
now the night will hide their light—Oh sing a lul - la - by!
fra - grance rare per - vades the air—Oh sing a lul - la - by!
love thus blest we all may rest—Oh sing a lul - la - by!
now the night will hide their light—Oh sing a lul - la - by!
fra-grance rare per - vades the air—Oh sing a lul - la - by!
love thus blest we all may rest—Oh sing a lul - la - by!

Fair Napoli

English version by Louise Stickney — *Neapolitan Folk Tune*

Cantabile espressivo

pp

1. Fair is the veil of sil - ver, Flung o'er the az - ure sea;
2. Comrades are we in mu - sic, Com-rades in balm - y light,

Where the breeze breaks in fra - grance, As from a flow - 'ry
Trac - ing the chang - ing rip - ples, O - ver the moon - path

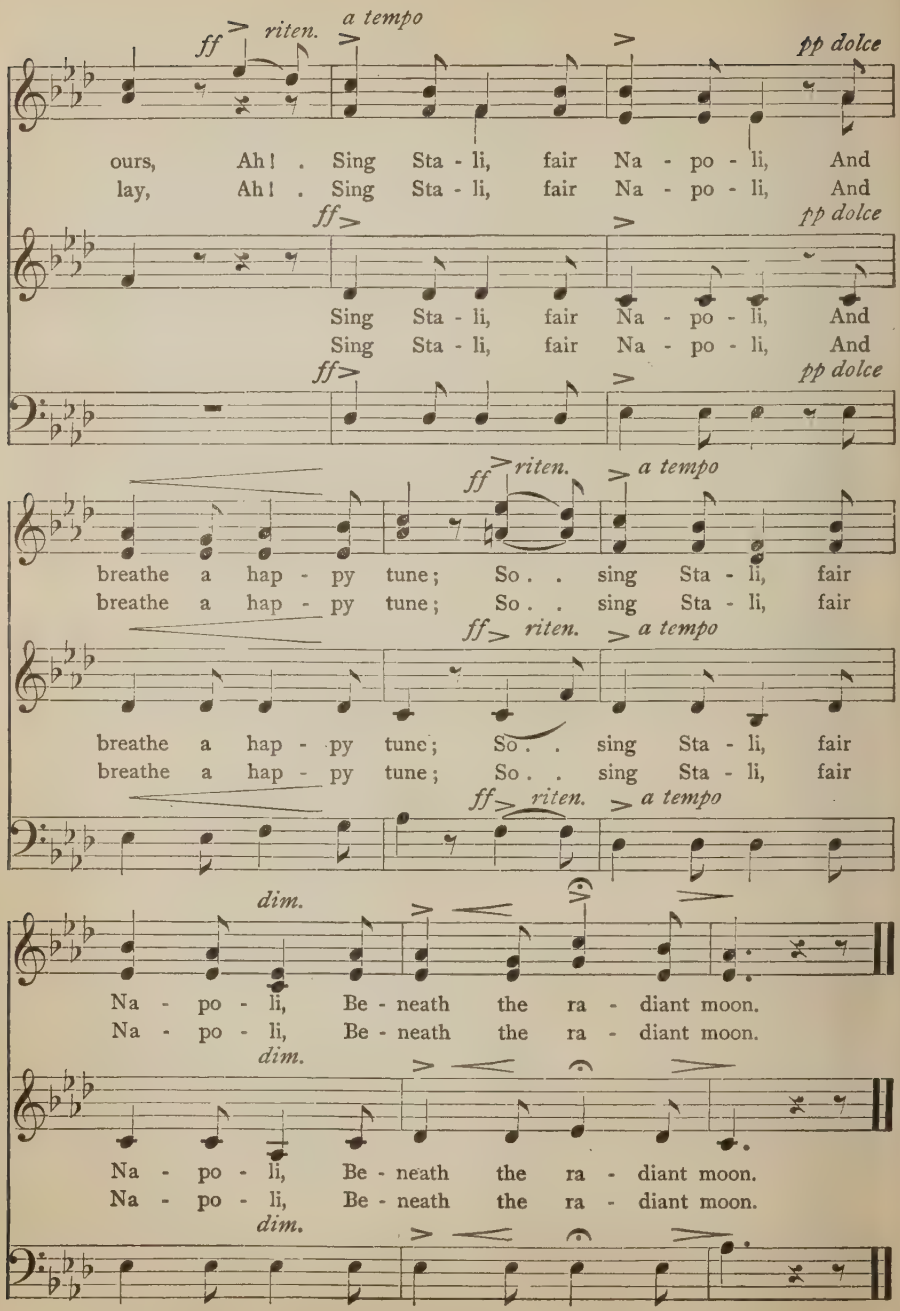
p

As from a flow - 'ry
O - ver the moon - path

p

lea; With song and laugh - ter speed the hours, The moon-light world is
white; The state - ly prows all dip and sway, With gra - cious, kind de -

lea;
white;


ff
riten.
a tempo
pp dolce
ours, Ah! . Sing Sta - li, fair Na - po - li, And
lay, Ah! . Sing Sta - li, fair Na - po - li, And
ff
pp dolce
Sing Sta - li, fair Na - po - li, And
Sing Sta - li, fair Na - po - li, And
ff
pp dolce
ff
riten.
a tempo
breathe a hap - py tune; So . . sing Sta - li, fair
breathe a hap - py tune; So . . sing Sta - li, fair
ff
riten.
a tempo
breathe a hap - py tune; So . . sing Sta - li, fair
breathe a hap - py tune; So . . sing Sta - li, fair
ff
riten.
a tempo
dim.
Na - po - li, Be - neath the ra - diant moon.
Na - po - li, Be - neath the ra - diant moon.
dim.
Na - po - li, Be - neath the ra - diant moon.
Na - po - li, Be - neath the ra - diant moon.
dim.

America the Beautiful [1]

Katharine Lee Bates — *Arthur S. Kendall*

Con spirito

f

1. O beau - ti - ful for spa - cious skies, For am - ber waves of grain, For pur - ple moun - tain ma - jes - ties A - bove the fruit - ed
2. O beau - ti - ful for pil - grim feet, Whose stern, im - pass - ioned stress A tho - rough - fare for free - dom beat A - cross the wil - der -
3. O beau - ti - ful for he - roes proud In lib - er - at - ing strife, Who more than self their coun - try loved, And mer - cy more than
4. O beau - ti - ful for pa - triot dream That sees be - yond the years Thine al - a - bas - ter cit - ies gleam Im - mac - u - late of

f

1. O beau - ti - ful for spa - cious skies, For am - - ber waves of grain, For pur - ple moun - tain ma - jes - ties A - bove the
2. O beau - ti - ful for pil - grim feet, Whose stern, im - pass - ioned stress A tho - rough - fare for free - dom beat A - cross the
3. O beau - ti - ful for he - roes proud In lib - - er - at - ing strife, Who more than self their coun - try loved, And mer - - cy
4. O beau - ti - ful for pa - triot dream That sees be - yond the years Thine al - a - bas - ter cit - ies gleam Im - mac - - u -

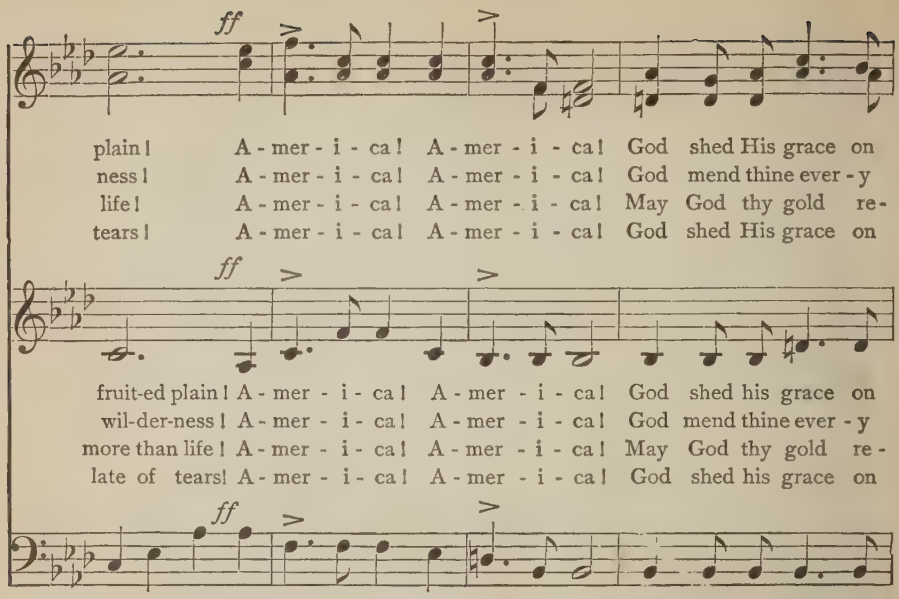
f

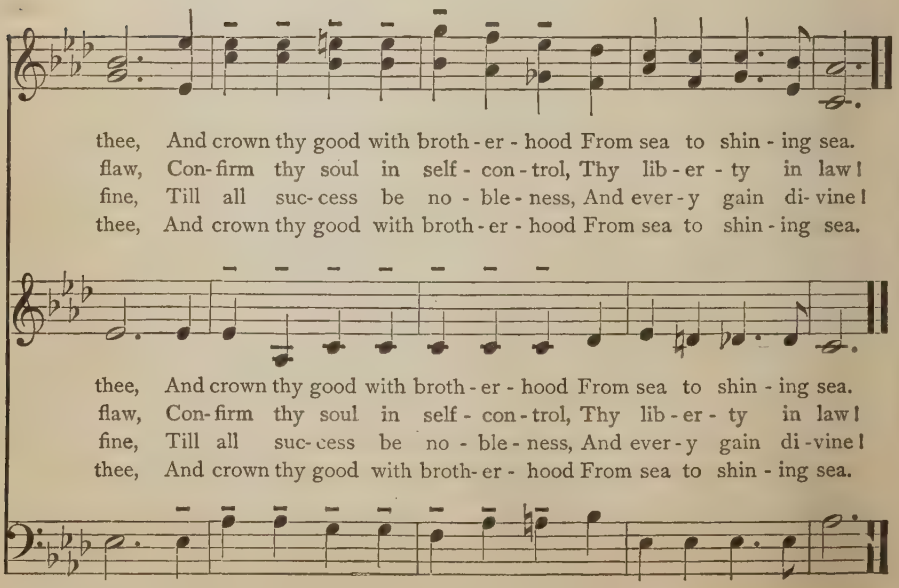
cres.

cres.

cres.

[1] Without the bass this is complete in three parts,—with the bass it is complete in four parts, or with the two upper voices and the bass it is complete in three parts.


ff
plain! A - mer - i - ca! A - mer - i - ca! God shed His grace on
ness! A - mer - i - ca! A - mer - i - ca! God mend thine ever - y
life! A - mer - i - ca! A - mer - i - ca! May God thy gold re-
tears! A - mer - i - ca! A - mer - i - ca! God shed His grace on
ff
fruit-ed plain! A - mer - i - ca! A - mer - i - ca! God shed his grace on
wil-der-ness! A - mer - i - ca! A - mer - i - ca! God mend thine ever - y
more than life! A - mer - i - ca! A - mer - i - ca! May God thy gold re -
late of tears! A - mer - i - ca! A - mer - i - ca! God shed his grace on
ff


thee, And crown thy good with broth - er - hood From sea to shin - ing sea.
flaw, Con-firm thy soul in self - con - trol, Thy lib - er - ty in law!
fine, Till all suc-cess be no - ble - ness, And ever - y gain di-vine!
thee, And crown thy good with broth - er - hood From sea to shin - ing sea.
thee, And crown thy good with broth - er - hood From sea to shin - ing sea.
flaw, Con-firm thy soul in self - con - trol, Thy lib - er - ty in law!
fine, Till all suc-cess be no - ble - ness, And ever - y gain di-vine!
thee, And crown thy good with broth-er - hood From sea to shin - ing sea.

Evening Calm

Charles Harvey — *Stanley R. Avery*

Lento

p dolce — *cres.*

1. Peace thro' the vale! Lake - side and dale Lie
2. Hour sweet - ly blest! Birds in the nest Have

p — *cres.*

1. Peace thro' the vale! Lake - side and dale Lie
2. Hour sweet - ly blest! Birds in the nest Have

p — *cres.*

tranced in slum - ber 'neath the star; Waves nor winds the
sung their last faint eve - ning hymn; Day lies couched in

tranced in slum - ber 'neath the star; Waves nor winds the
sung their last faint eve - ning hymn; Day lies couched in

dim. — *pp*

si - lence mar; Dream-ing gar-dens, near and far, Per - fume ex - hale.
sha-dows dim, 'Neath the far ho - ri-zon's rim; Earth is at rest.

dim. — *pp*

si - lence mar; Dream-ing gar-dens, near and far, Per - fume ex - hale.
shad-ows dim, 'Neath the far ho - ri-zon's rim; Earth is at rest.

dim. — *pp*

O What Joy

Translated and adapted by M. A. L. Lane

Charles Gounod
Arr. from the Grand Opera "Faust"

Andante

p

1. O what joy, O what joy, does the night hold in
2. O what charm, O what charm, has the night wrought to

cres.

keep - ing? What de - light in its prom - ise makes the
win me? I am held as by mag - ic or by

keep - ing? What de - light in its prom - ise makes the
win me? I am held as by mag - ic or by

cres.

dim. *pp*

world so dear? There's a hush o - ver all;
fair - y art. There's a voice ring - ing low,

dim. *pp*

world so dear? There's a hush o - ver all;
fair - y art. There's a voice ring - ing low,

dim. *pp*

cres. *f*

Bright stars a - lone un - sleep - ing, Seem to stand on guard a -
It wakes my soul with - in me; Well I know its haunt - ing

Bright stars a - lone un - sleep - ing, Seem to stand on guard a -
It wakes my soul with - in me; Well I know its haunt - ing

rall. e dim.

bove me Al - lay - ing, al - lay - ing ev - 'ry fear.
beau - ty! 'Tis ring - ing, 'tis ring - ing in my heart.

bove me Al - lay - ing, al - lay - ing ev - 'ry fear.
beau - ty! 'Tis ring - ing, 'tis ring - ing in my heart.

Sunset

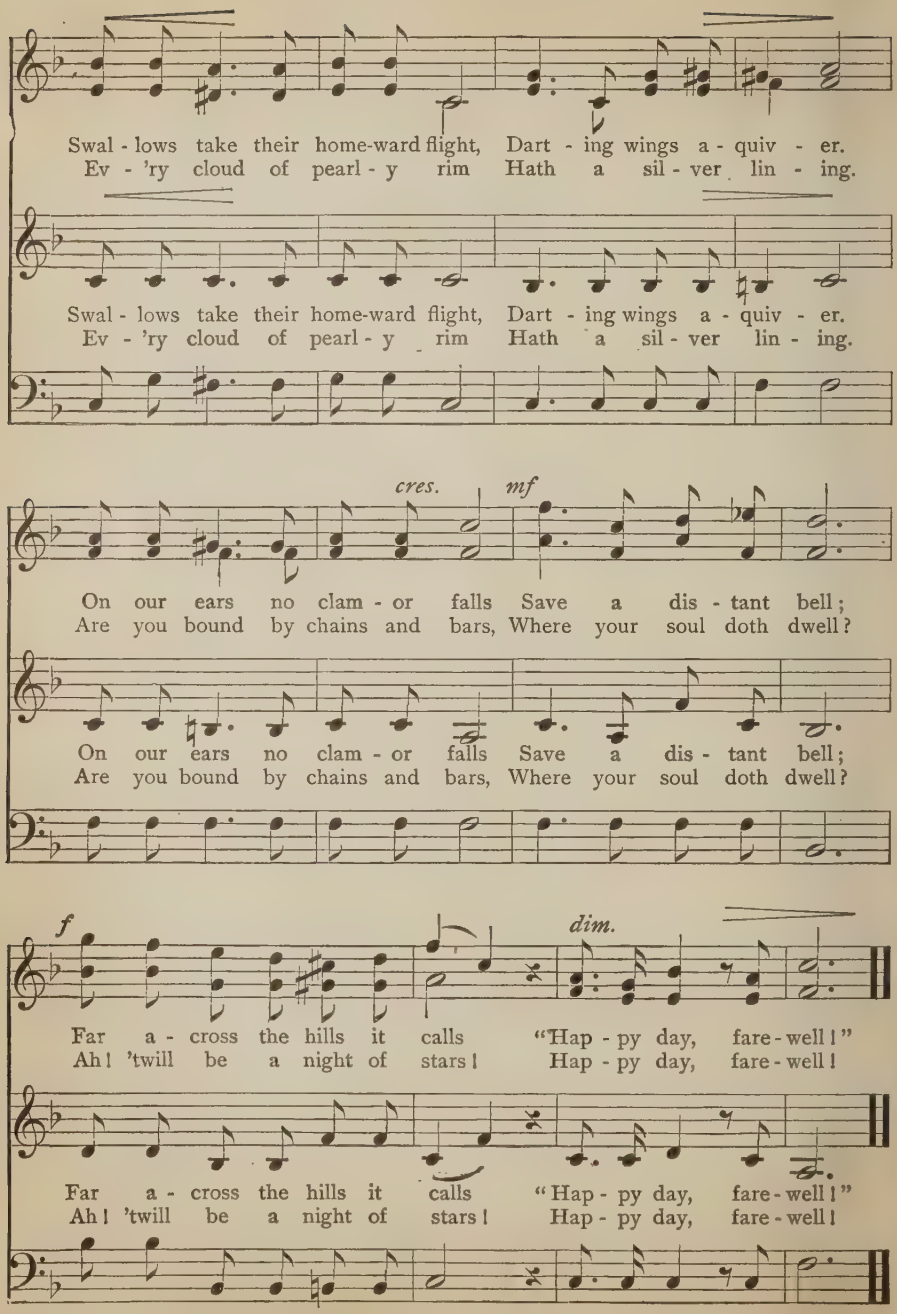
M. A. L. Lane *Pauline Meyer*

Con grazia

mp

1. Soft and clear the sun - set light Gilds the shin - ing riv - er;
2. All the shad - ows, dark or dim, Mean that light is shin - ing;

1. Soft and clear the sun - set light Gilds the shin - ing riv - er;
2. All the shad - ows, dark or dim, Mean that light is shin - ing;


Swal - lows take their home-ward flight, Dart - ing wings a - quiv - er.
Ev - 'ry cloud of pearl - y rim Hath a sil - ver lin - ing.
Swal - lows take their home-ward flight, Dart - ing wings a - quiv - er.
Ev - 'ry cloud of pearl - y rim Hath a sil - ver lin - ing.
cres.
mf
On our ears no clam - or falls Save a dis - tant bell;
Are you bound by chains and bars, Where your soul doth dwell?
On our ears no clam - or falls Save a dis - tant bell;
Are you bound by chains and bars, Where your soul doth dwell?
f
dim.
Far a - cross the hills it calls "Hap - py day, fare - well!"
Ah! 'twill be a night of stars! Hap - py day, fare - well!
Far a - cross the hills it calls "Hap - py day, fare - well!"
Ah! 'twill be a night of stars! Hap - py day, fare - well!

The Spring is Coming

G. MacFarren — *English Folk Song*

Allegretto

mp

1. The spring is com - ing re - solved to ban - ish The
2. The spring is com - ing to wake the ros - es, With

mp

1. The spring is com - ing re - solved to ban - ish The
2. The spring is com - ing to wake the ros - es, With

mp

cres.

king of the ice with his tur - bu - lent train; With her
gay ser - e - nades from her chor - is - ter birds; Ev - 'ry

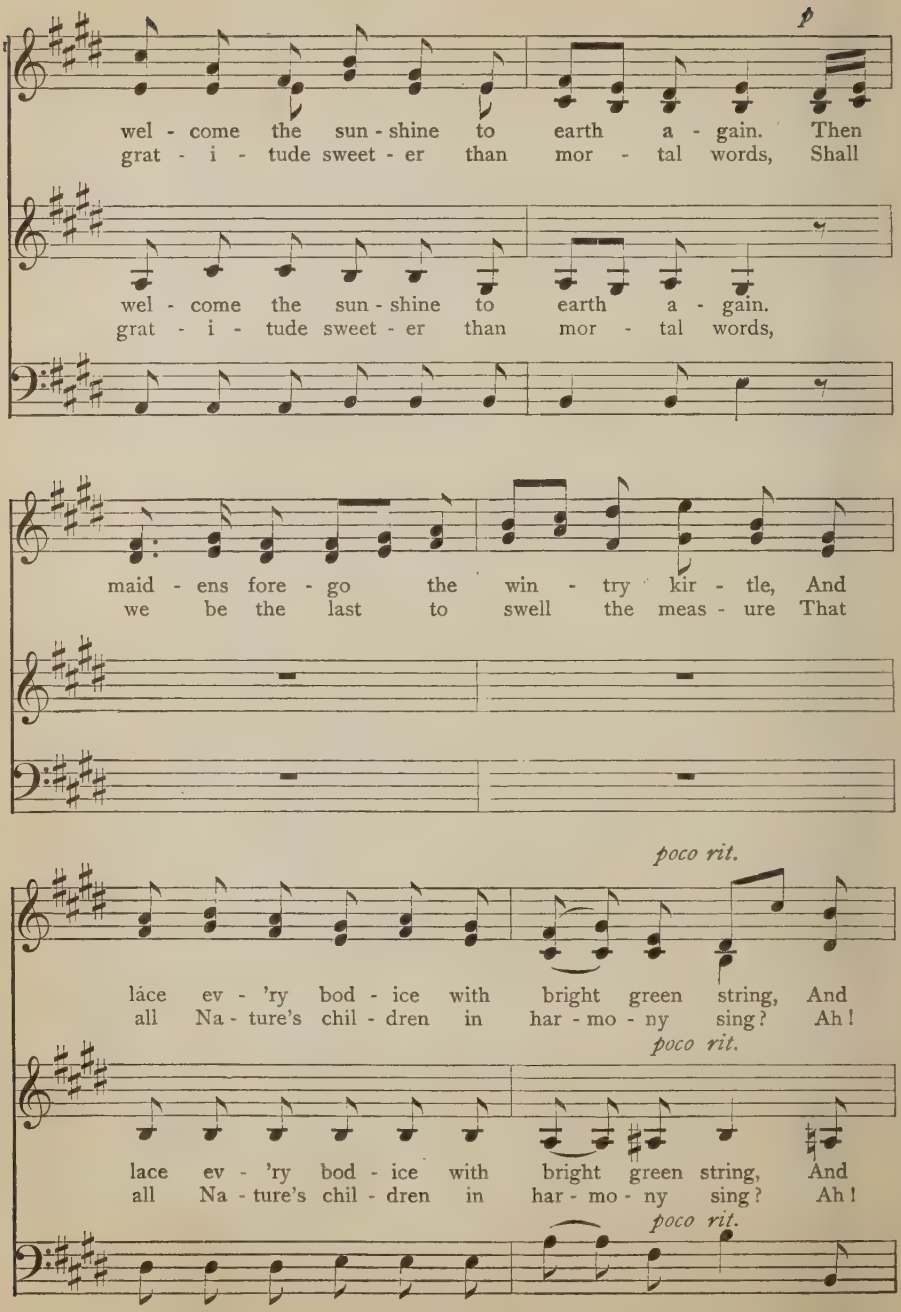
cres.

king of the ice with his tur - bu - lent train; With her
gay ser - e - nades from her chor - is - ter birds; Ev - 'ry

cres.

fair - y wand she bids them van - ish, And
breath - ing flow - ret's lip dis - clos - es A

fair - y wand she bids them van - ish, And
breath - ing flow - ret's lip dis - clos - es A


p
wel - come the sun - shine to earth a - gain. Then
grat - i - tude sweet - er than mor - tal words, Shall
wel - come the sun - shine to earth a - gain.
grat - i - tude sweet - er than mor - tal words,
maid - ens fore - go the win - try kir - tle, And
we be the last to swell the meas - ure That
poco rit.
láce ev - 'ry bod - ice with bright green string, And
all Na - ture's chil - dren in har - mo - ny sing? Ah!
poco rit.
lace ev - 'ry bod - ice with bright green string, And
all Na - ture's chil - dren in har - mo - ny sing? Ah!
poco rit.

a tempo

twine each lat - tice with wreaths of myr - tle To
no, we'll tune with a ho - li - er pleas - ure The

a tempo

twine each lat - tice with wreaths of myr - tle To
no, we'll tune with a ho - li - er pleas - ure The

a tempo

hon - or the ad - vent of joy - ful spring.
ca - rol of wel - come to joy - ful spring.

hon - or the ad - vent of joy - ful spring.
ca - rol of wel - come to joy - ful spring.

Cavalier Song

Henry Graham *Welsh Folk Tune*

Allegro moderato *f*

Com-rades, ride, for there's work to be done,

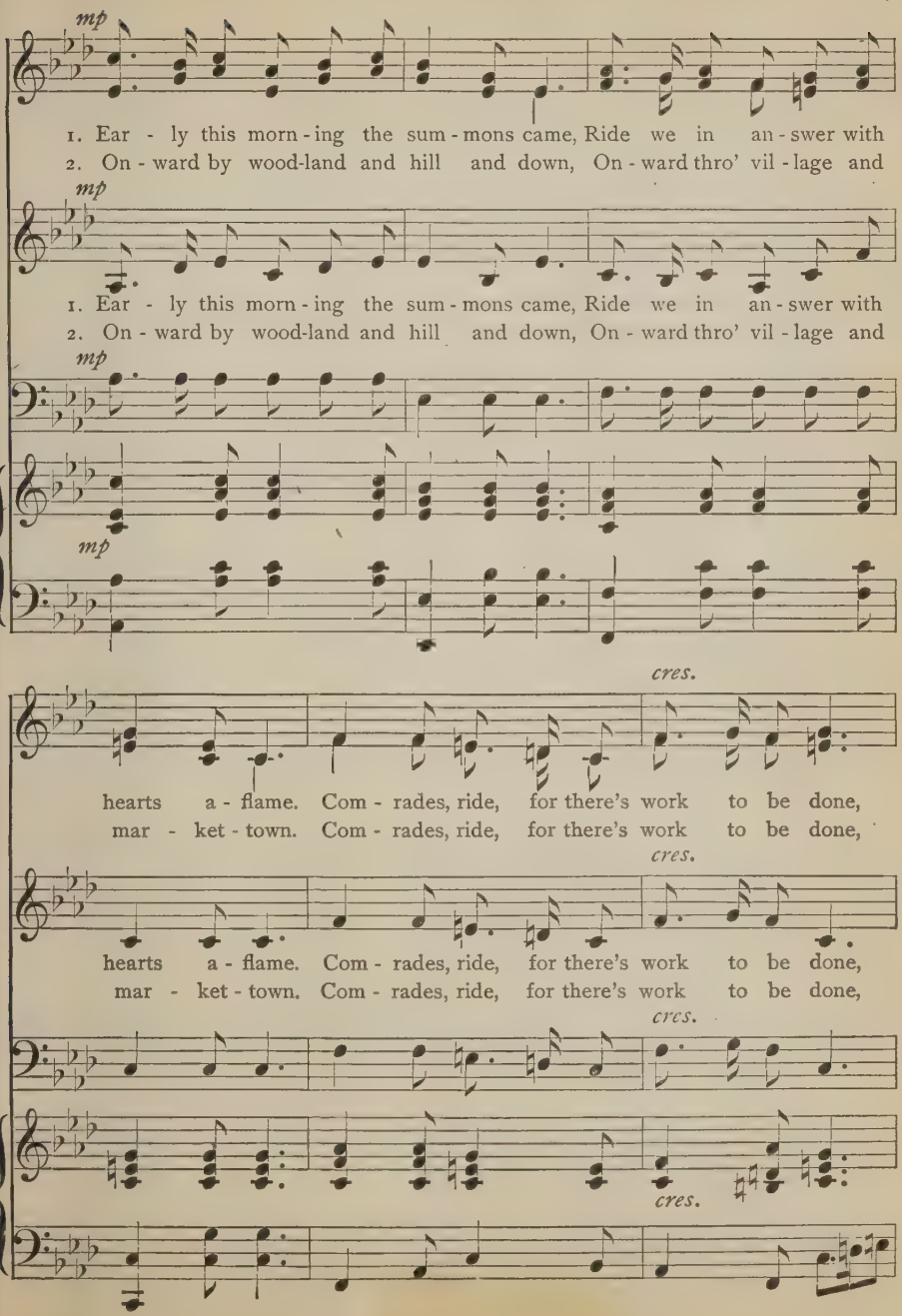
f

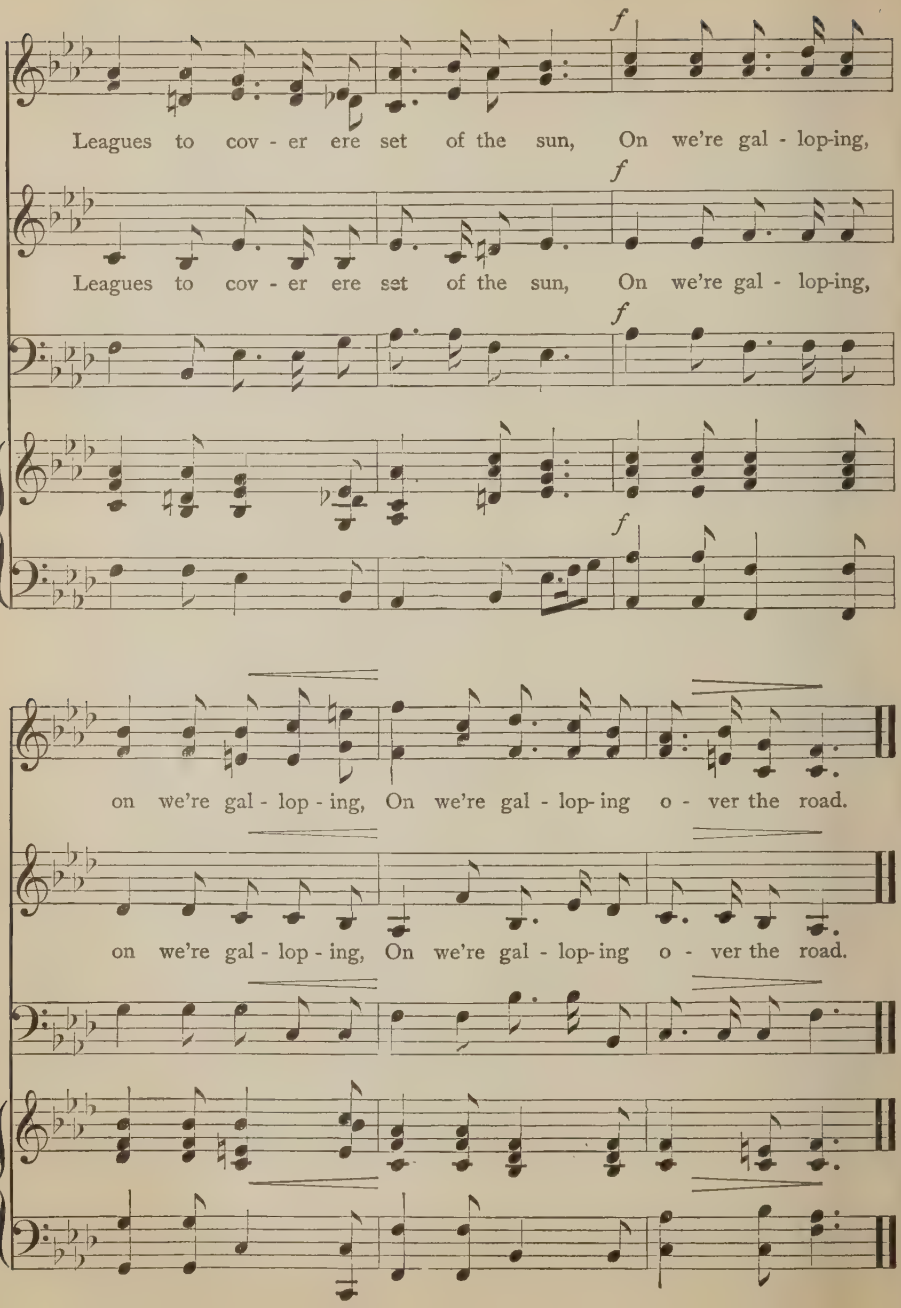
(Alto)

Leagues to cov - er ere set of the sun, On we're gal - lop - ing,

on we're gal - lop - ing, on we're gal - lop-ing o - ver the road.

on we're gal - lop - ing, on we're gal - lop-ing o - ver the road.


mp
1. Ear - ly this morn - ing the sum - mons came, Ride we in an - swer with
2. On - ward by wood-land and hill and down, On - ward thro' vil - lage and
mp
1. Ear - ly this morn - ing the sum - mons came, Ride we in an - swer with
2. On - ward by wood-land and hill and down, On - ward thro' vil - lage and
mp
mp
cres.
hearts a - flame. Com - rades, ride, for there's work to be done,
mar - ket - town. Com - rades, ride, for there's work to be done,
cres.
hearts a - flame. Com - rades, ride, for there's work to be done,
mar - ket - town. Com - rades, ride, for there's work to be done,
cres.
cres.


f
Leagues to cov - er ere set of the sun, On we're gal - lop-ing,
f
Leagues to cov - er ere set of the sun, On we're gal - lop-ing,
f
f
on we're gal - lop - ing, On we're gal - lop- ing o - ver the road.
on we're gal - lop - ing, On we're gal - lop- ing o - ver the road.

Fair Cuba

Allan Shaw

Eduardo Sánchez de Fuentes
Arr. by Sewall Day

Moderato *mf*

1. Fair Cu - ba . . sits enthroned in an o - cean of light,
chant - ing . . are her fields and her for - ests of green,
2. The palm trees . bow in greet-ing, while soft breezes blow,
coun - try . . and in cit - y wher-e'er voic-es rise,

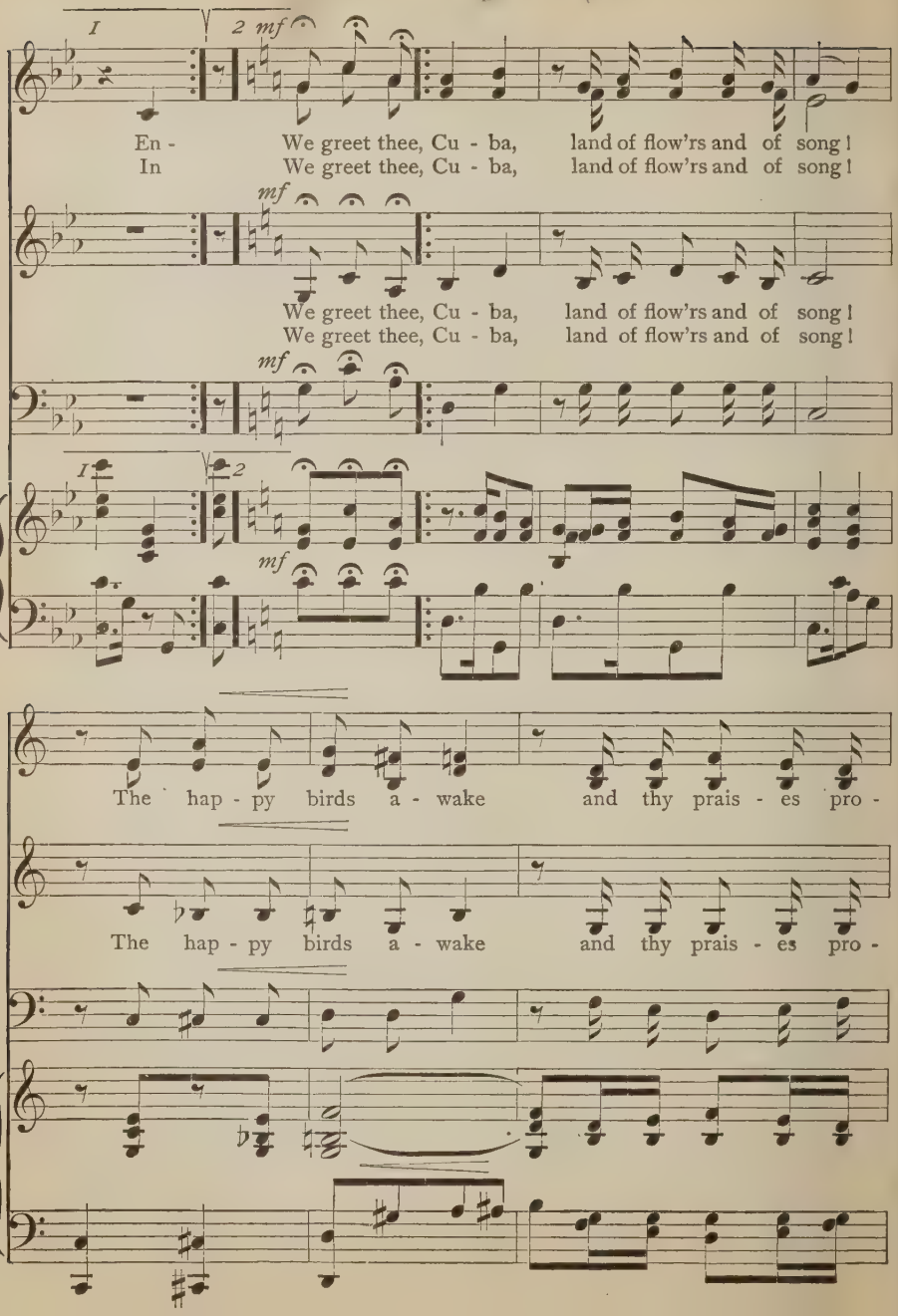
mf *p*

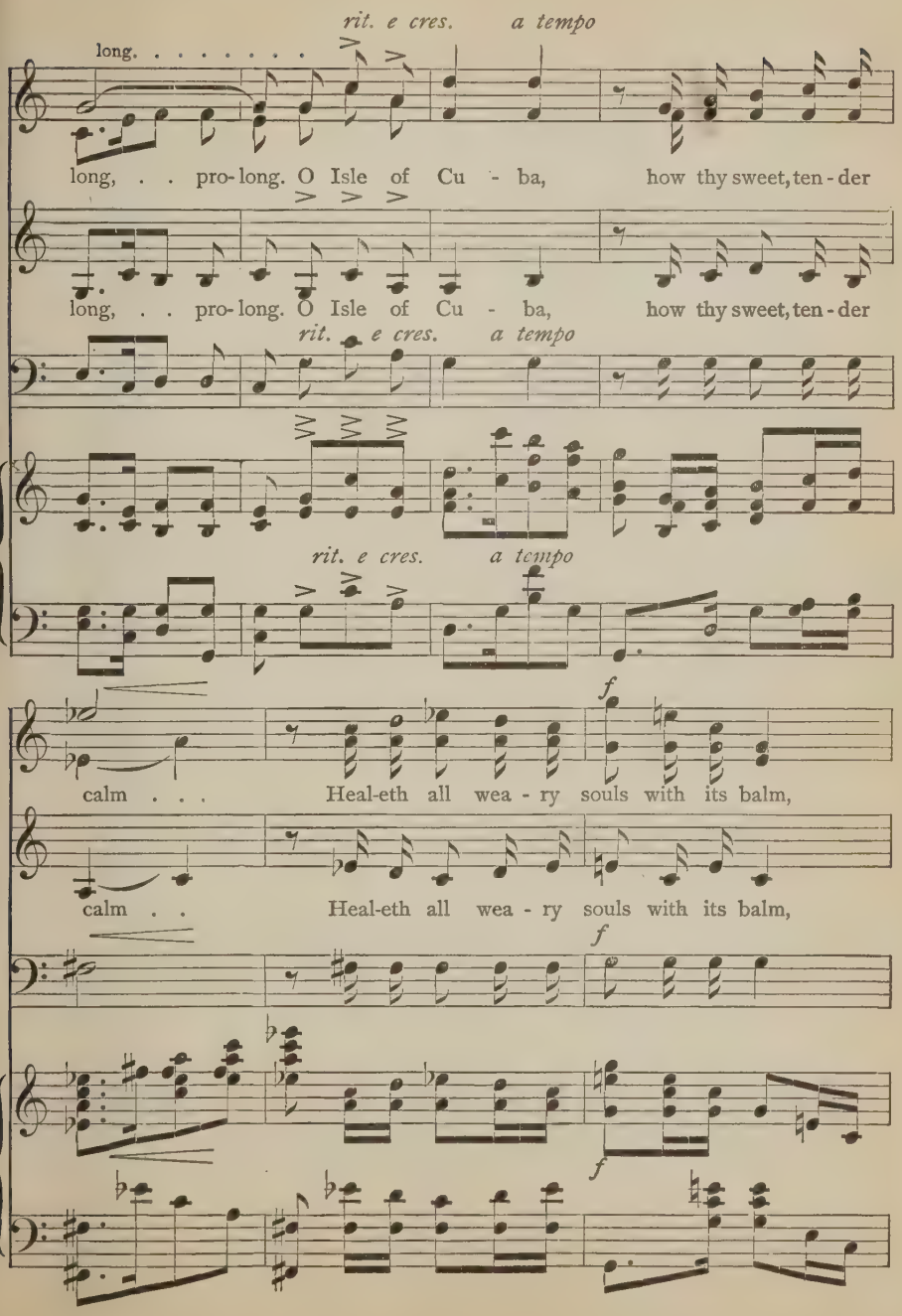
Where the dawn comes in splen - dor, . . . And the stars of the
And the glo - ry they lend her; . . . Of all trop - i - cal
And the cane-brakes are sway - ing. . . . See the maize, row on
Hear the words they are say - ing: . . . "We will praise our fair

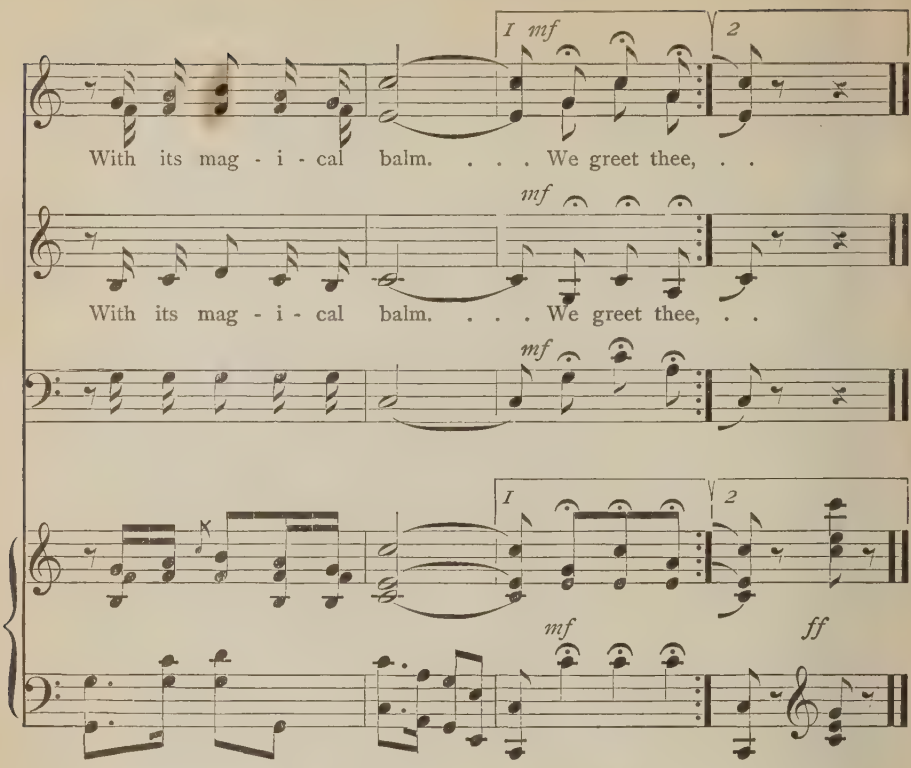
p *dim.* *pp*

night Shine with ra - di - ance bright, Shine with ra - di - ance bright.
isles, Fair - est Cu - ba is queen, Fair - est Cu - ba is queen!
row, All its tas - sels a - glow, All its tas - sels a - glow!
isle; Lift her name to the skies, Lift her name to the skies!"

dim. *pp*

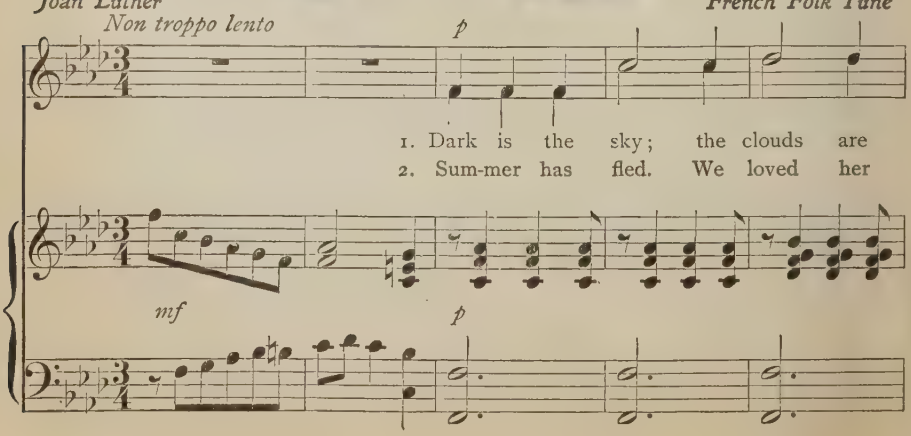

1
2
mf
En - We greet thee, Cu - ba, land of flow'rs and of song!
In We greet thee, Cu - ba, land of flow'rs and of song!
mf
We greet thee, Cu - ba, land of flow'rs and of song!
We greet thee, Cu - ba, land of flow'rs and of song!
mf
1
2
mf
The hap - py birds a - wake and thy prais - es pro -
The hap - py birds a - wake and thy prais - es pro -

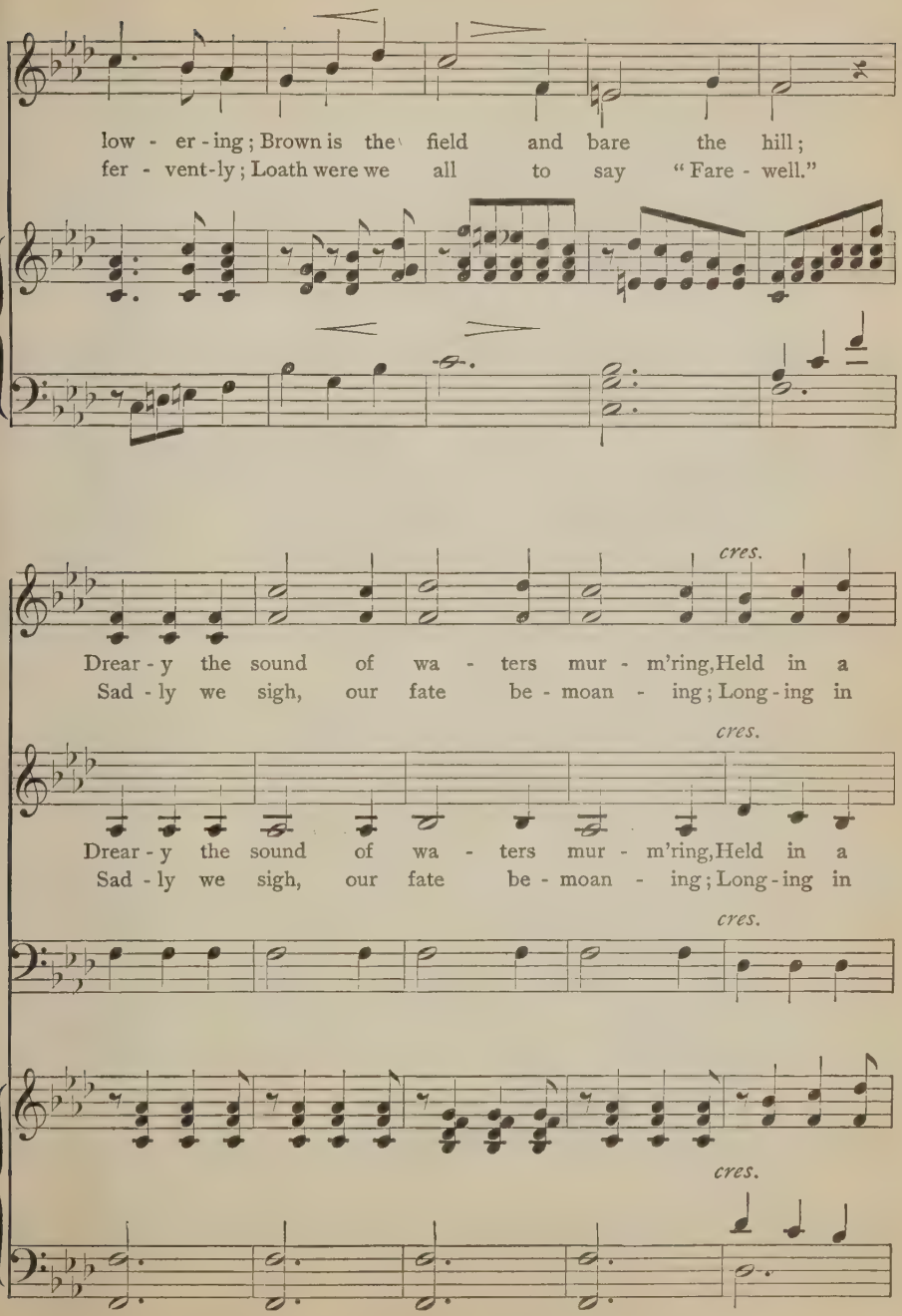

rit. e cres. a tempo
long. . . . . .
long, . . pro-long. O Isle of Cu - ba, how thy sweet, ten - der
long, . . pro-long. O Isle of Cu - ba, how thy sweet, ten - der
rit. e cres. a tempo
rit. e cres. a tempo
f
calm . . . Heal-eth all wea - ry souls with its balm,
calm . . Heal-eth all wea - ry souls with its balm,
f
f

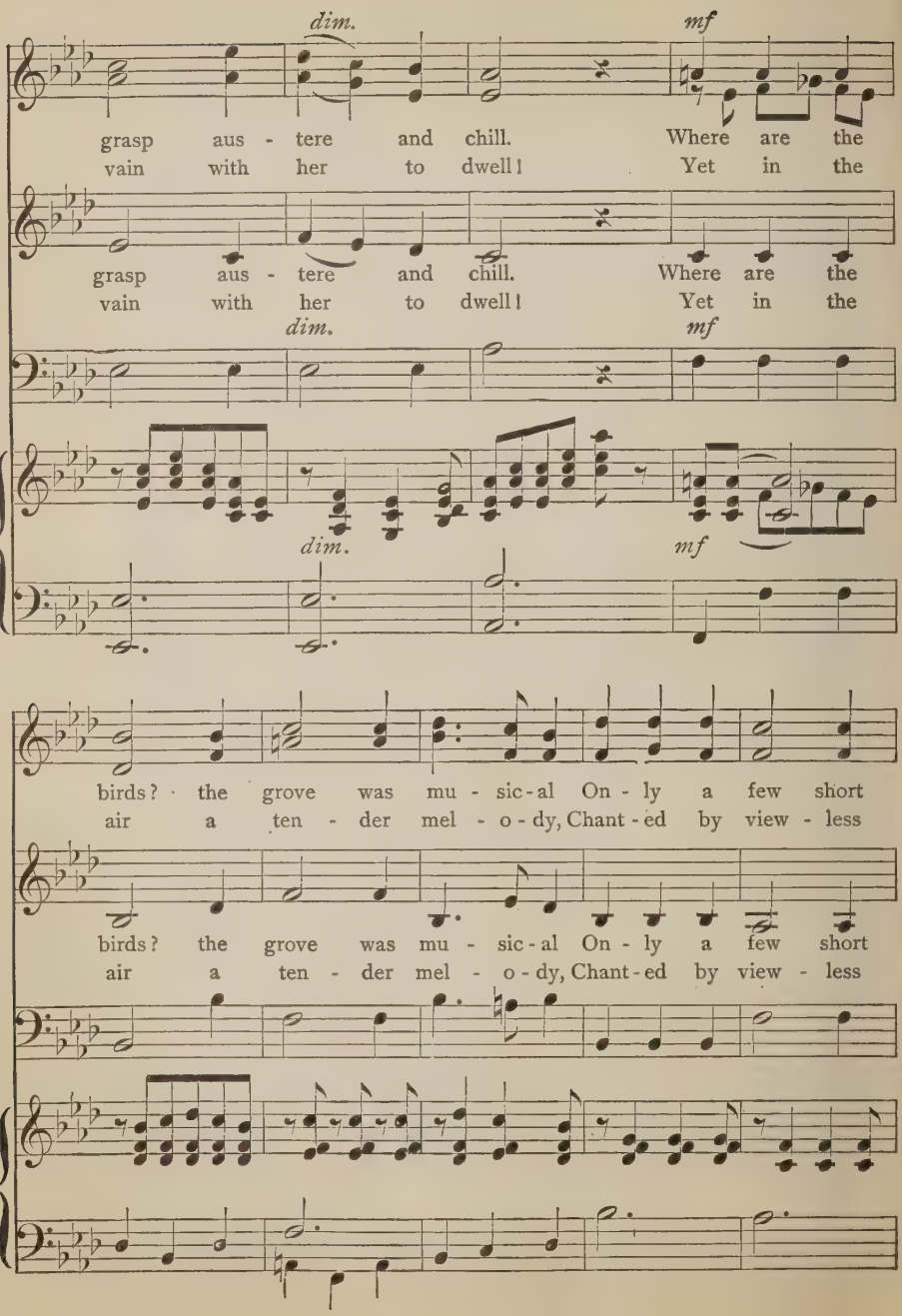


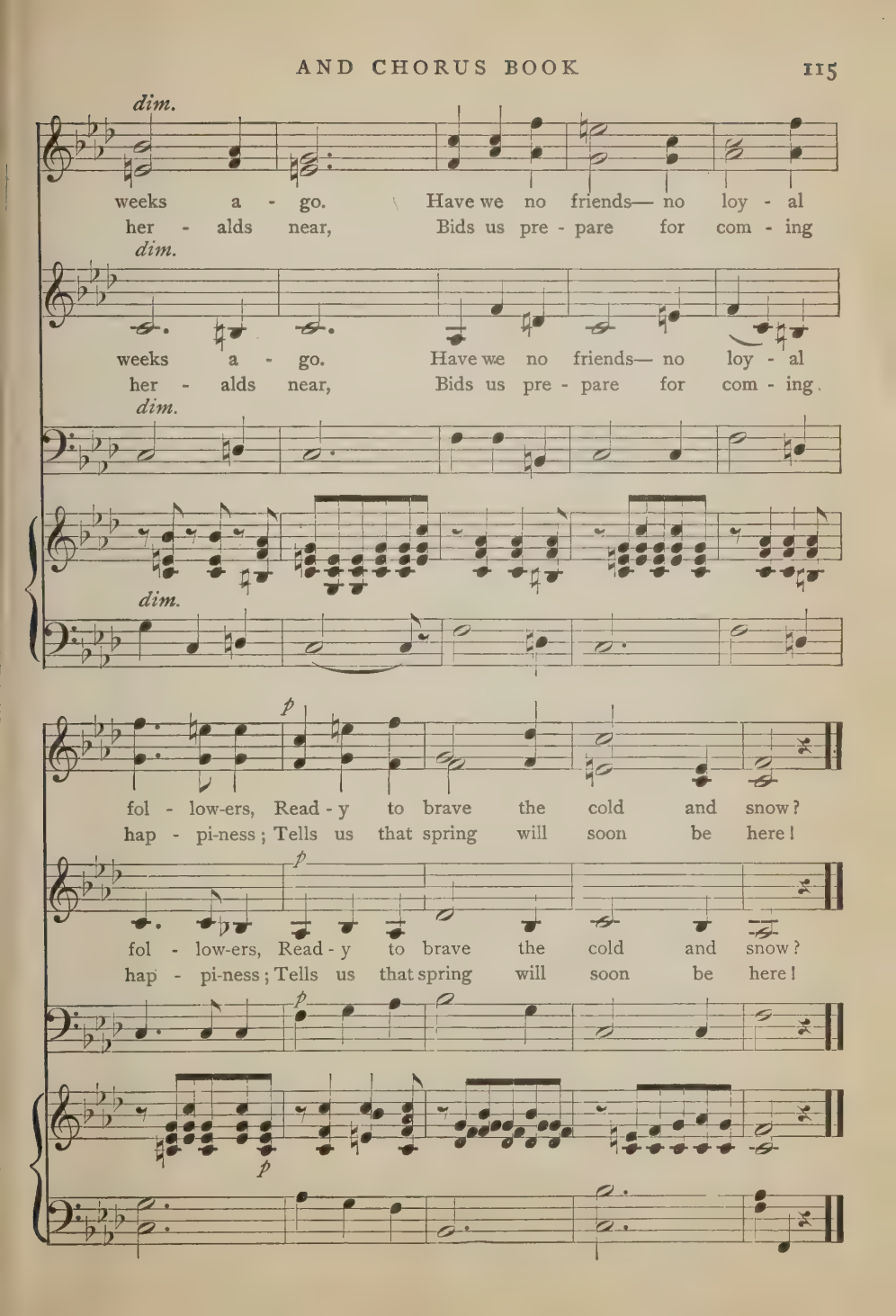
The Flowers' Lament

Joan Luther *French Folk Tune*




low - er - ing; Brown is the field and bare the hill;
fer - vent-ly; Loath were we all to say "Fare - well."
cres.
Drear - y the sound of wa - ters mur - m'ring, Held in a
Sad - ly we sigh, our fate be - moan - ing; Long - ing in
cres.
Drear - y the sound of wa - ters mur - m'ring, Held in a
Sad - ly we sigh, our fate be - moan - ing; Long - ing in
cres.
cres.

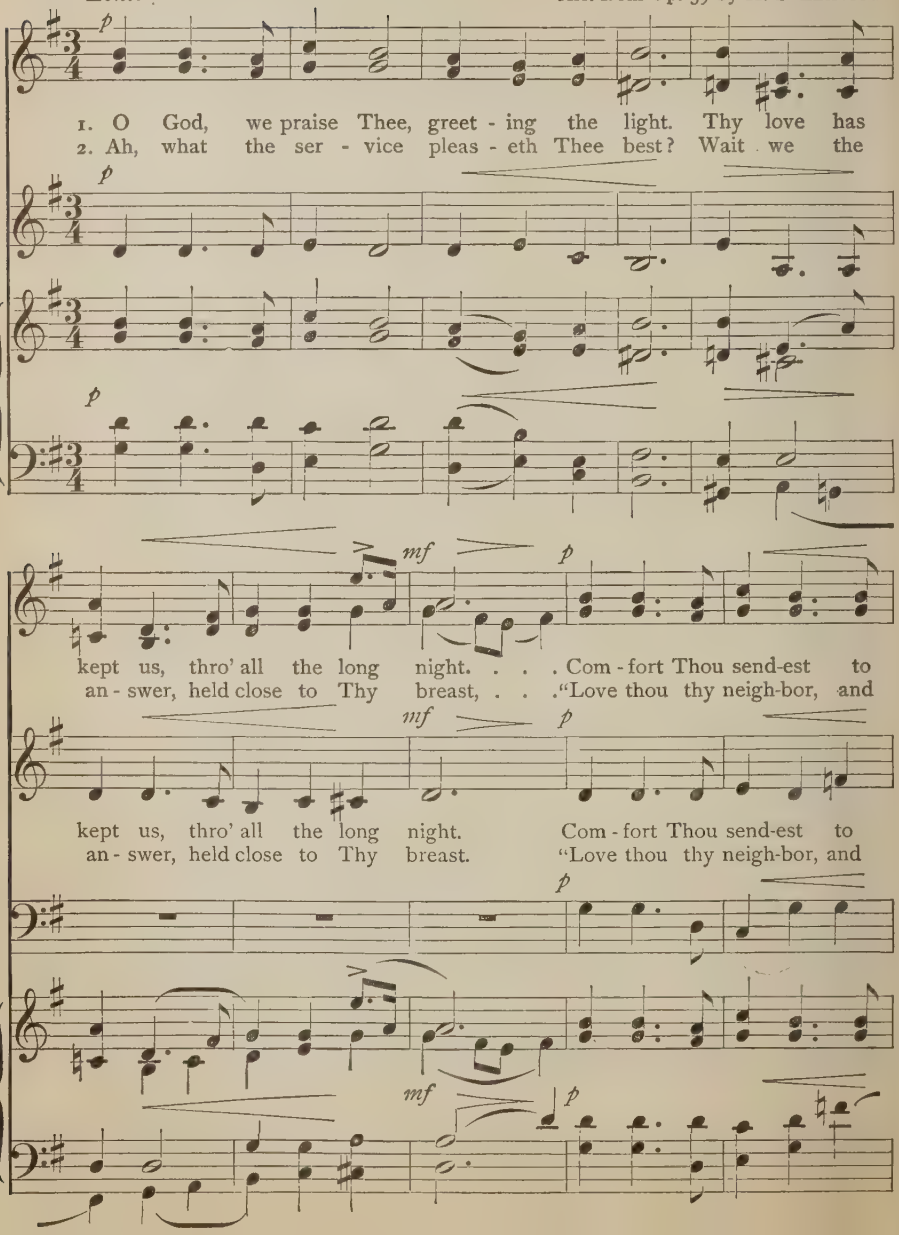

dim.
mf
grasp aus - tere and chill. Where are the
vain with her to dwell! Yet in the
grasp aus - tere and chill. Where are the
vain with her to dwell! Yet in the
dim.
mf
dim.
mf
birds? the grove was mu - sic - al On - ly a few short
air a ten - der mel - o - dy, Chant - ed by view - less
birds? the grove was mu - sic - al On - ly a few short
air a ten - der mel - o - dy, Chant - ed by view - less

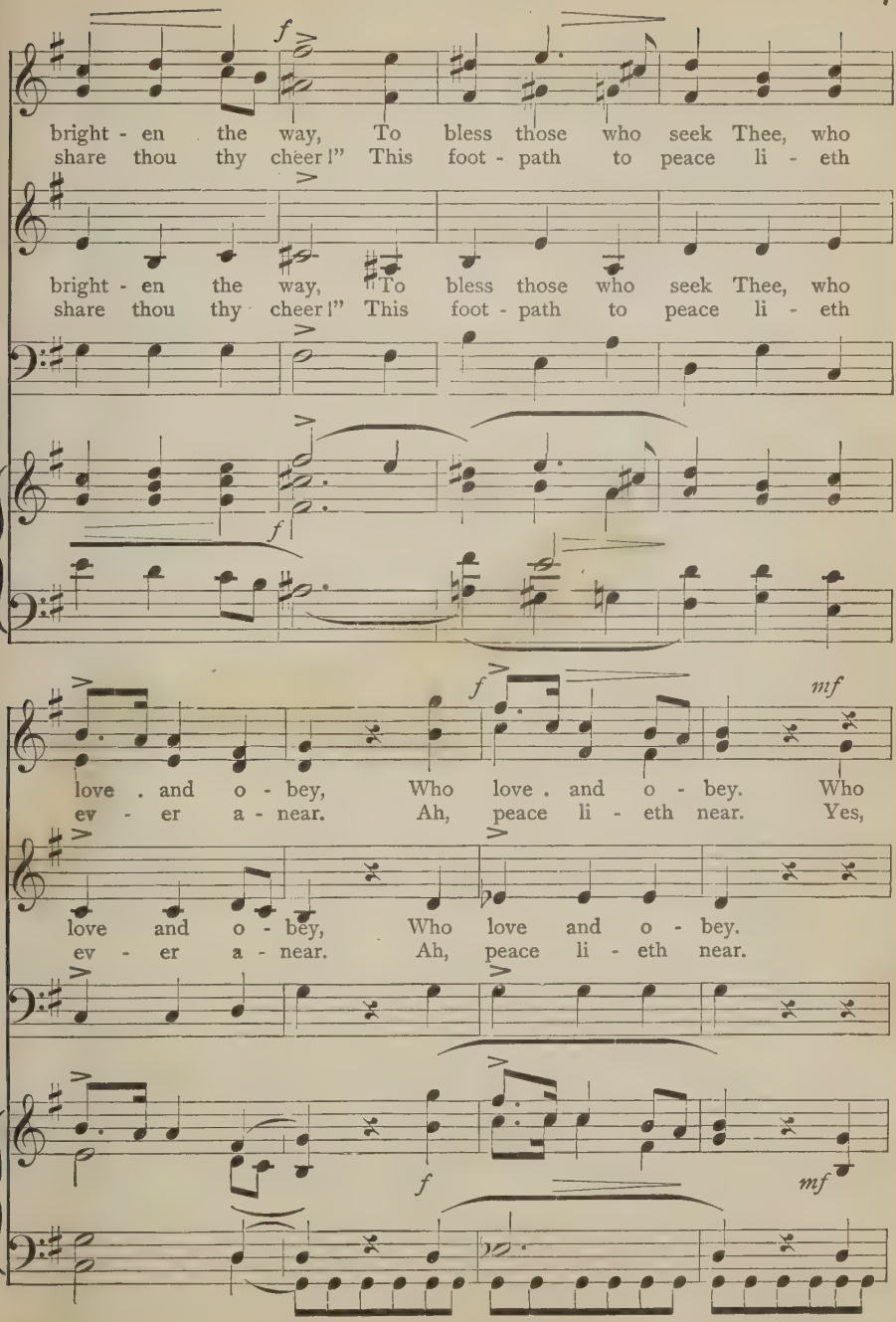

dim.
weeks a - go. Have we no friends— no loy - al
her - alds near, Bids us pre - pare for com - ing
dim.
weeks a - go. Have we no friends— no loy - al
her - alds near, Bids us pre - pare for com - ing.
dim.
dim.
p
fol - low-ers, Read - y to brave the cold and snow?
hap - pi-ness; Tells us that spring will soon be here!
p
fol - low-ers, Read - y to brave the cold and snow?
hap - pi-ness; Tells us that spring will soon be here!
p
p

Morning Prayer

M. Louise Baum

Peter Tschaikowsky, Op. 39
Arr. from Op. 39 by H. S. Leavitt




f
bright - en the way, To bless those who seek Thee, who
share thou thy cheer!" This foot - path to peace li - eth
bright - en the way, To bless those who seek Thee, who
share thou thy cheer!" This foot - path to peace li - eth
f
f
mf
love . and o - bey, Who love . and o - bey. Who
ev - er a - near. Ah, peace li - eth near. Yes,
love and o - bey, Who love and o - bey.
ev - er a - near. Ah, peace li - eth near.
f
mf

dim. *pp*

love and o - bey Thee, To those who love, who love and o - bey!
peace li - eth near us, The path of peace, of peace li - eth near!

dim. *pp*

To those who love and o - bey!
The path of peace li - eth near!

dim. *pp*

dim. *pp*

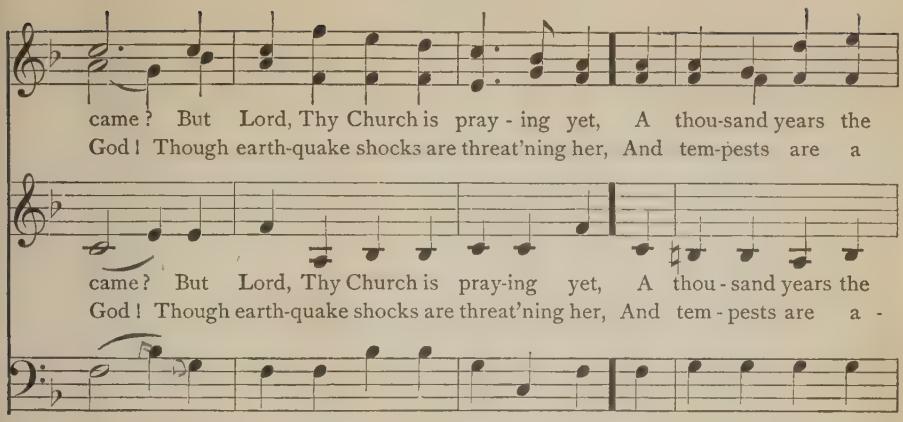
Ped. *

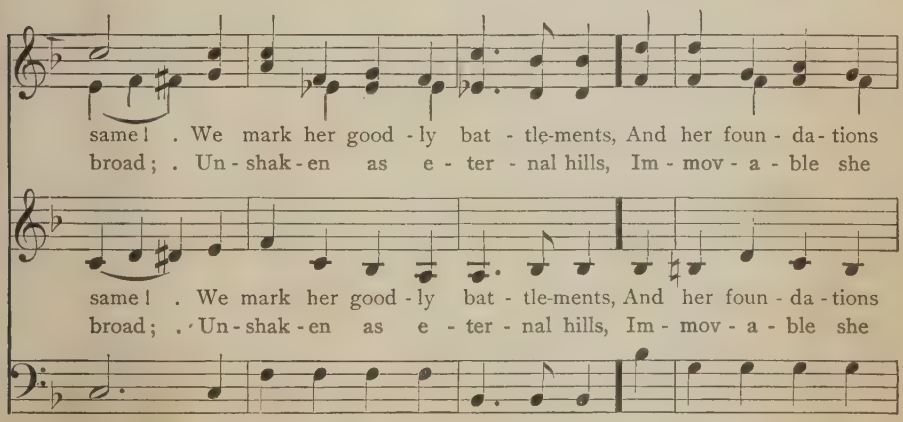
Oh, Where are Kings and Empires Now

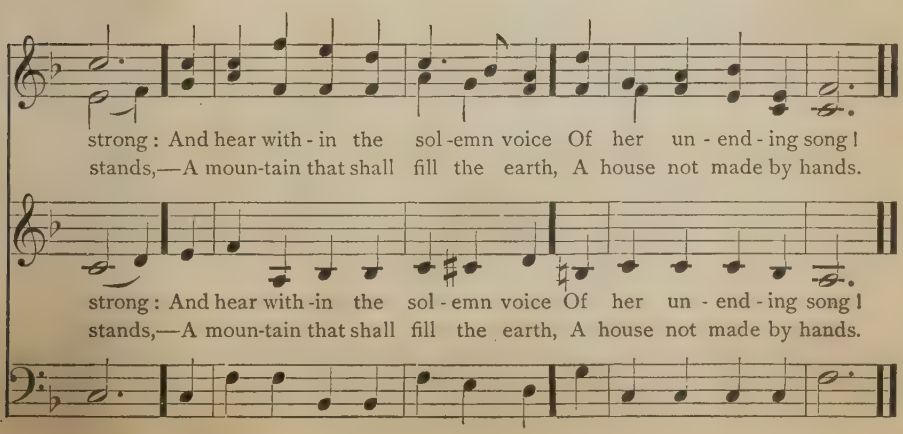
Arthur C. Coxe *A. A. Wild*

1. Oh, where are kings and em - pires now, Of old that went and
2. For not like king - doms of the world, The ho - ly church of

1. Oh, where are kings and em - pires now, Of old that went and
2. For not like king - doms of the world, The ho - ly church of


came? But Lord, Thy Church is pray - ing yet, A thou-sand years the
God! Though earth-quake shocks are threat'ning her, And tem-pests are a
came? But Lord, Thy Church is pray-ing yet, A thou - sand years the
God! Though earth-quake shocks are threat'ning her, And tem - pests are a -

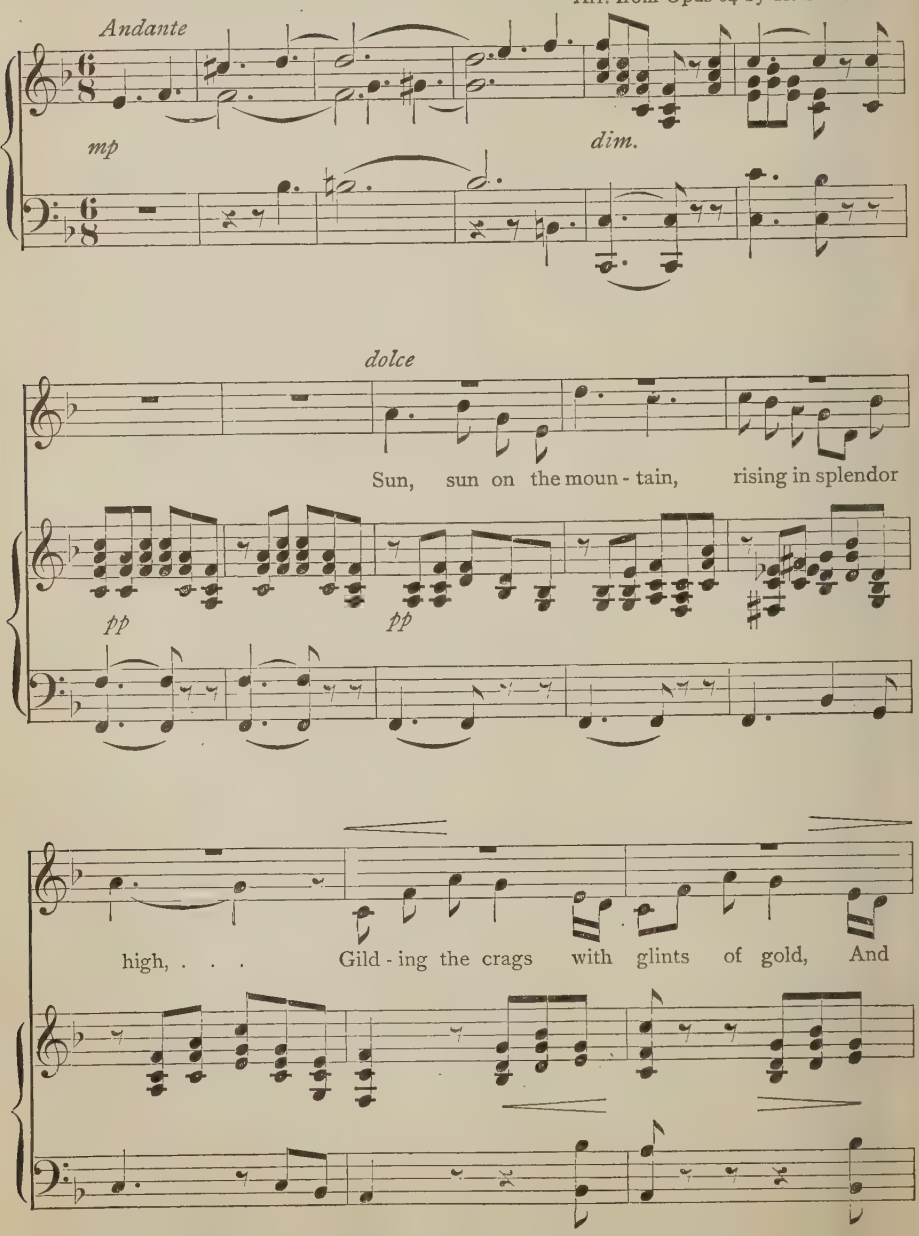

same! . We mark her good - ly bat - tle-ments, And her foun - da - tions
broad; . Un - shak - en as e - ter - nal hills, Im - mov - a - ble she
same! . We mark her good - ly bat - tle-ments, And her foun - da - tions
broad; . Un - shak - en as e - ter - nal hills, Im - mov - a - ble she

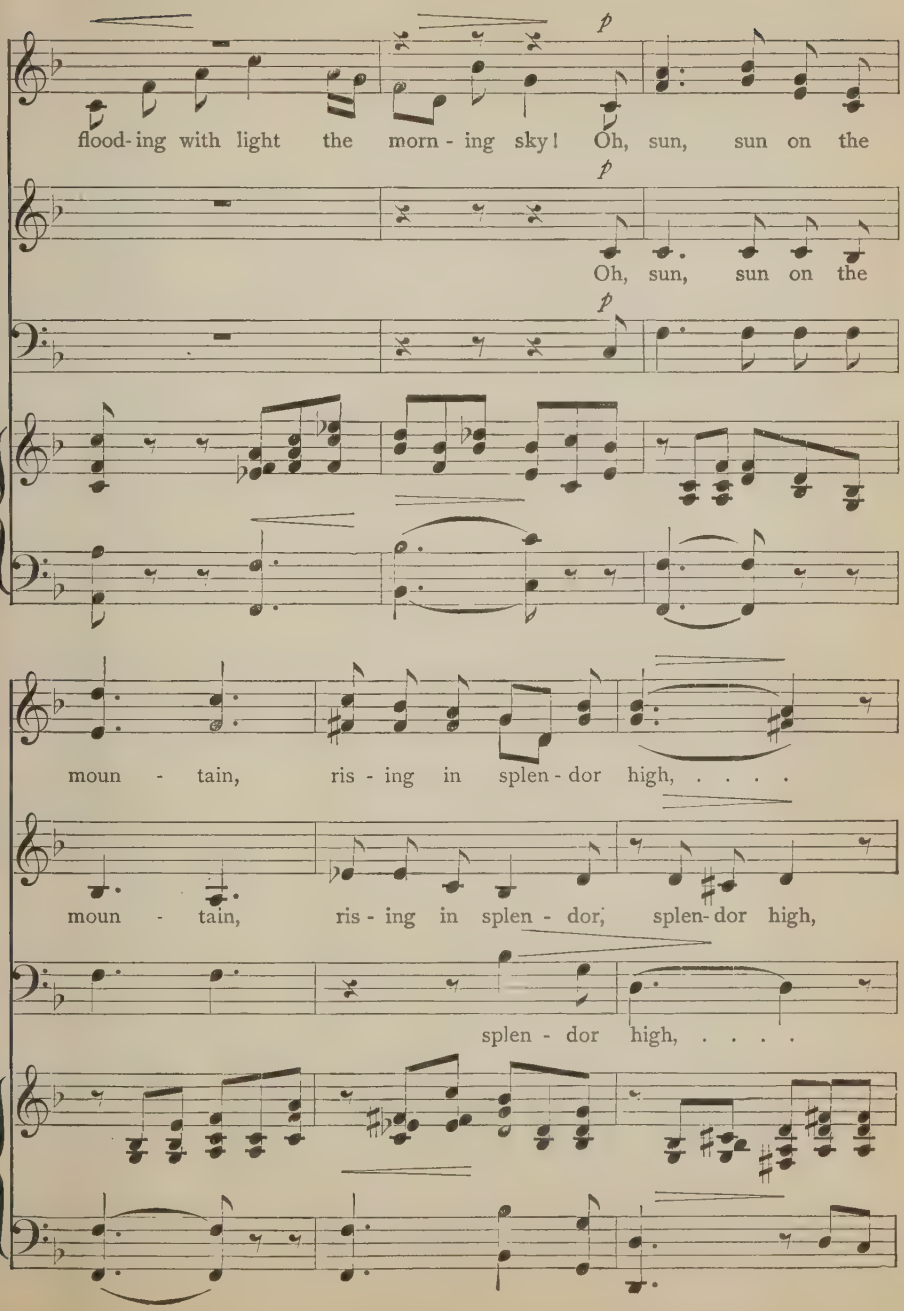

strong: And hear with - in the sol - emn voice Of her un - end - ing song!
stands,—A moun-tain that shall fill the earth, A house not made by hands.
strong: And hear with - in the sol - emn voice Of her un - end - ing song!
stands,—A moun-tain that shall fill the earth, A house not made by hands.

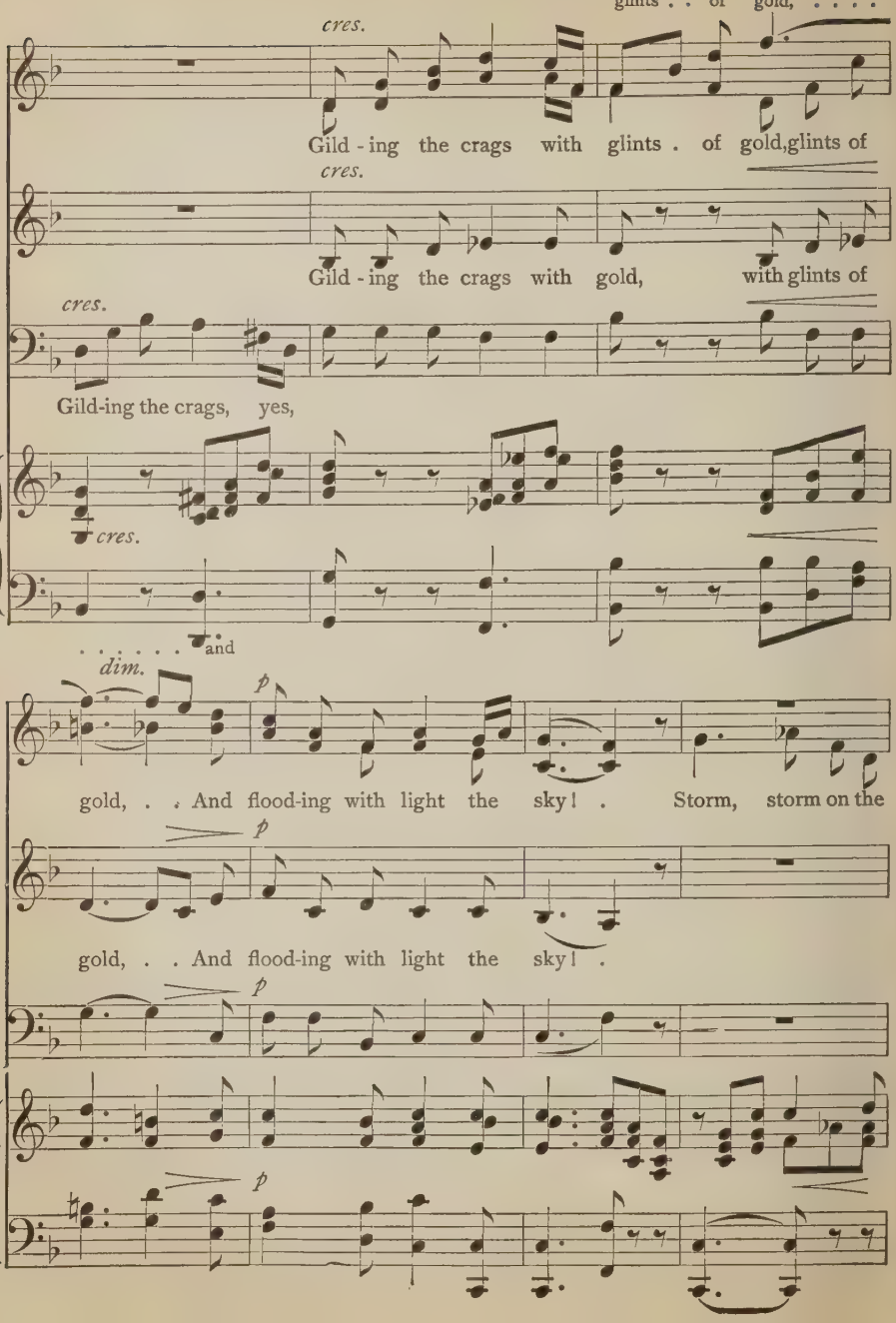
On the Mountain

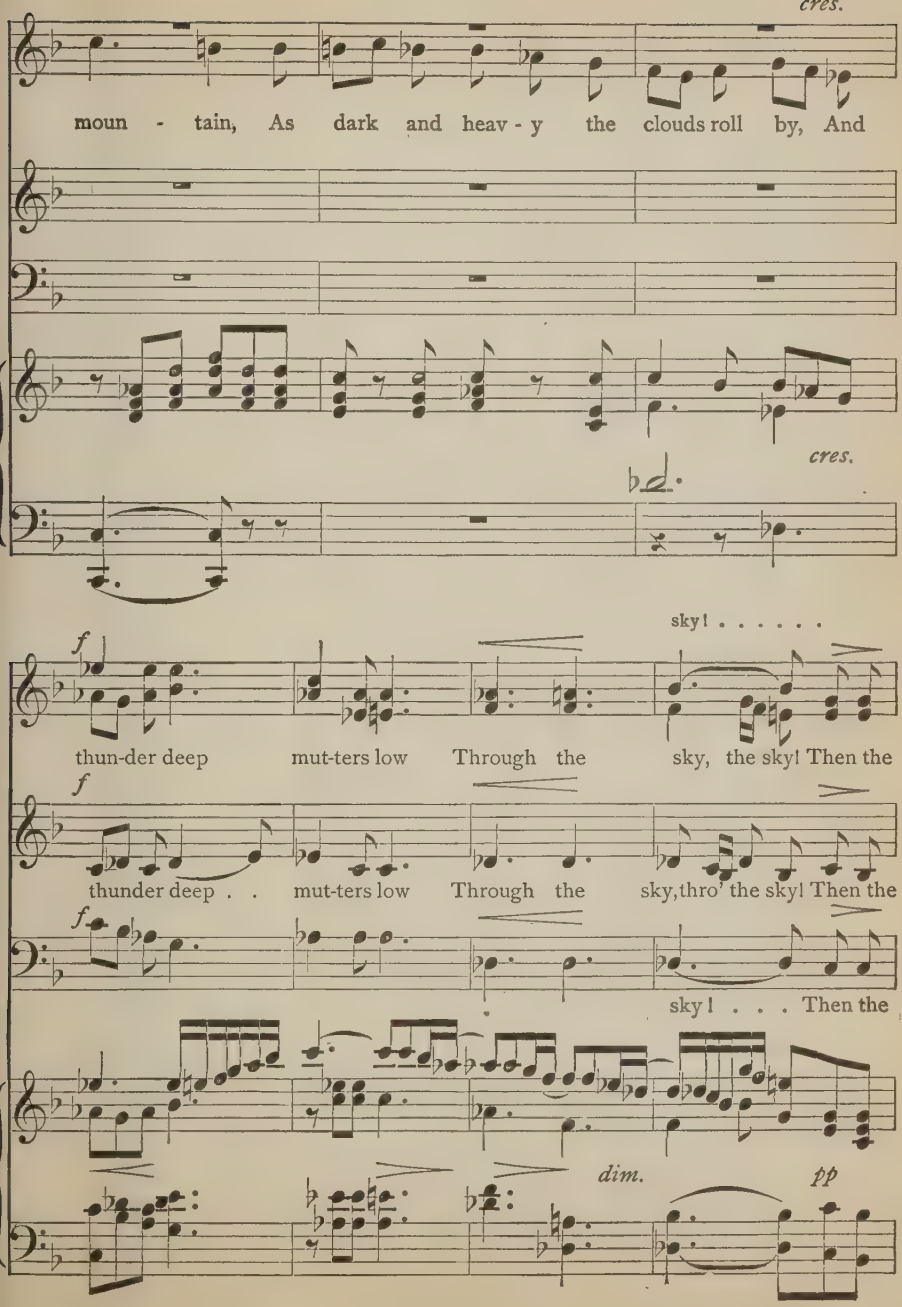
Celia Standish

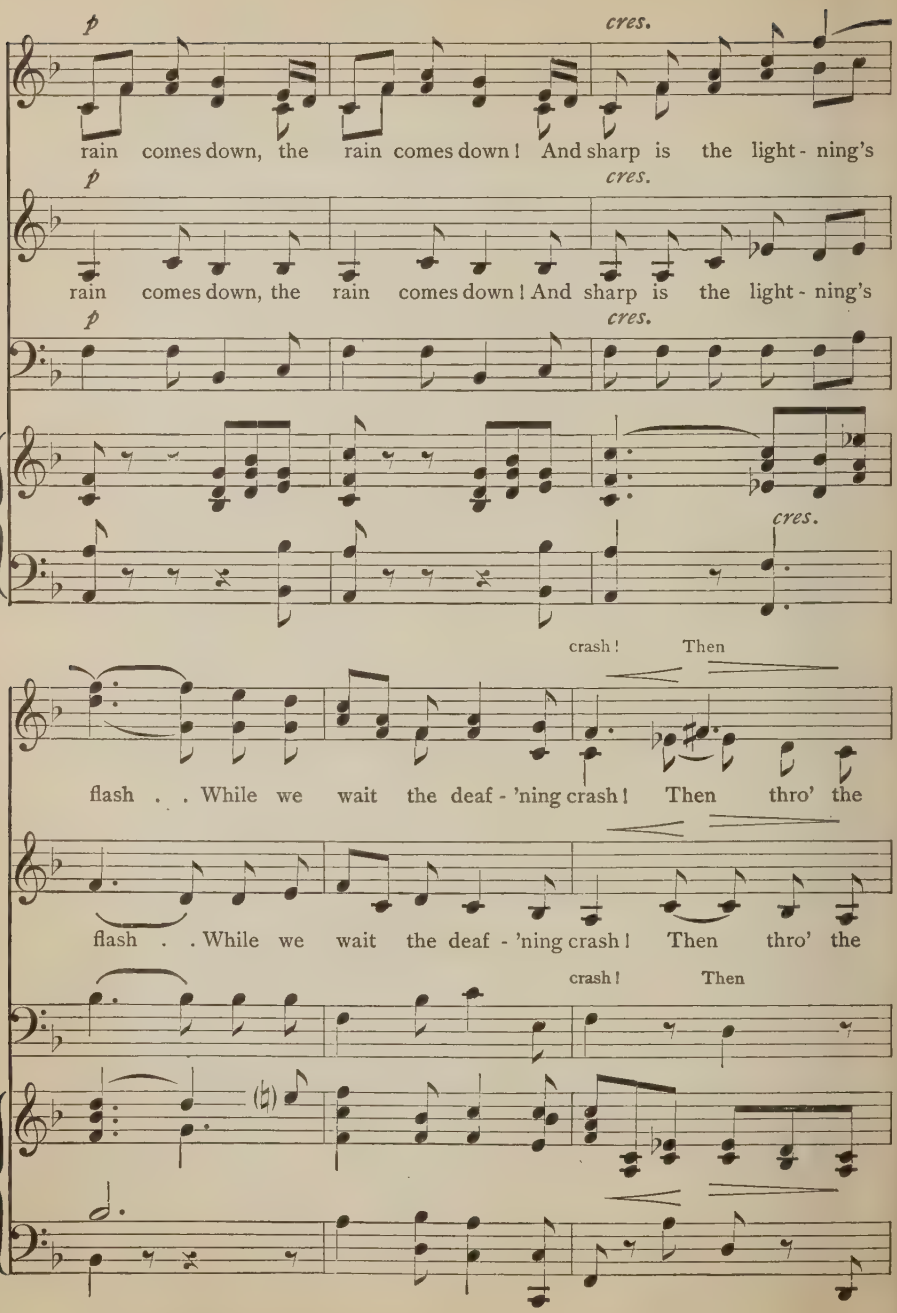
Felix Mendelssohn
Arr. from Opus 64 by H. S. Leavitt

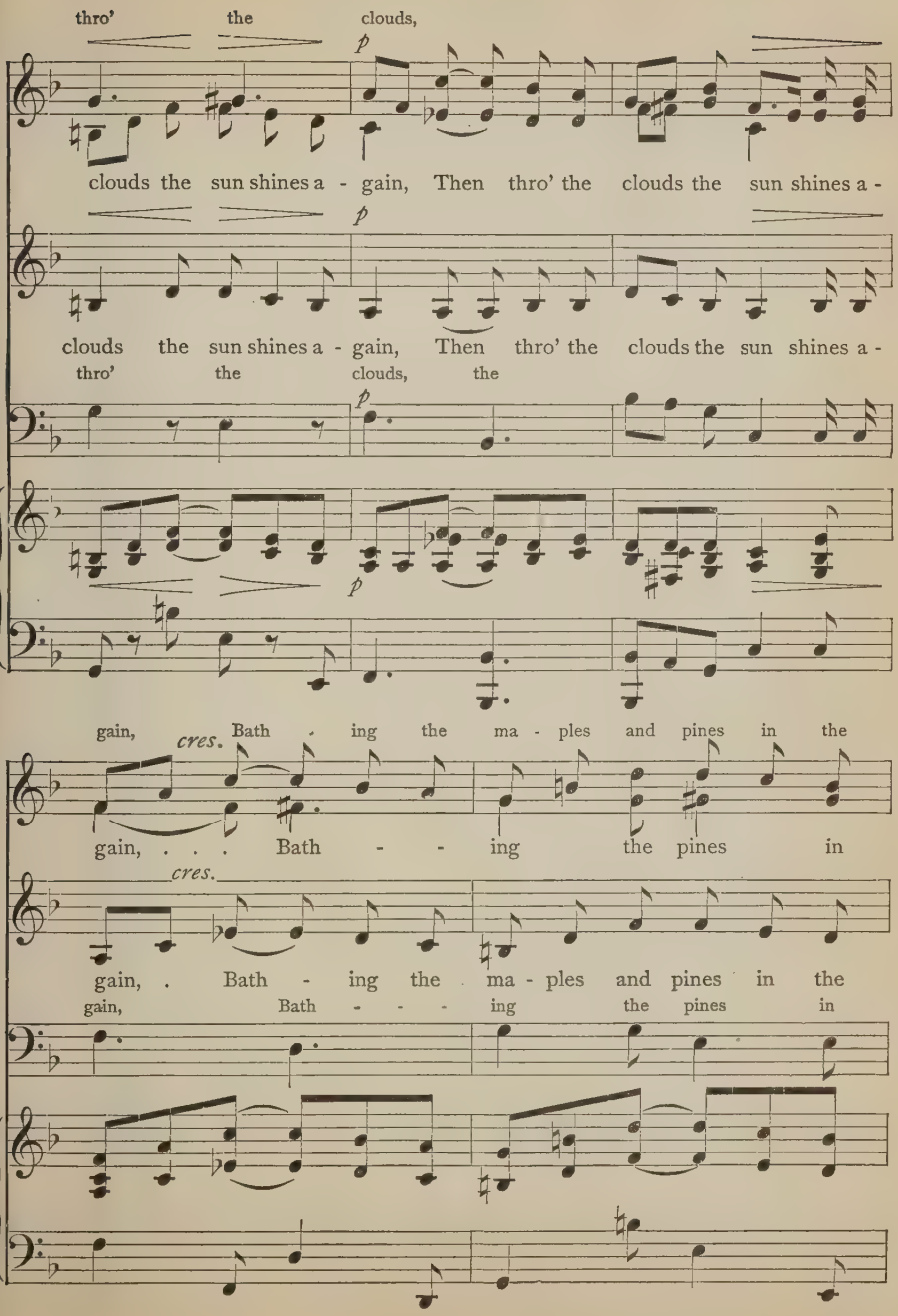


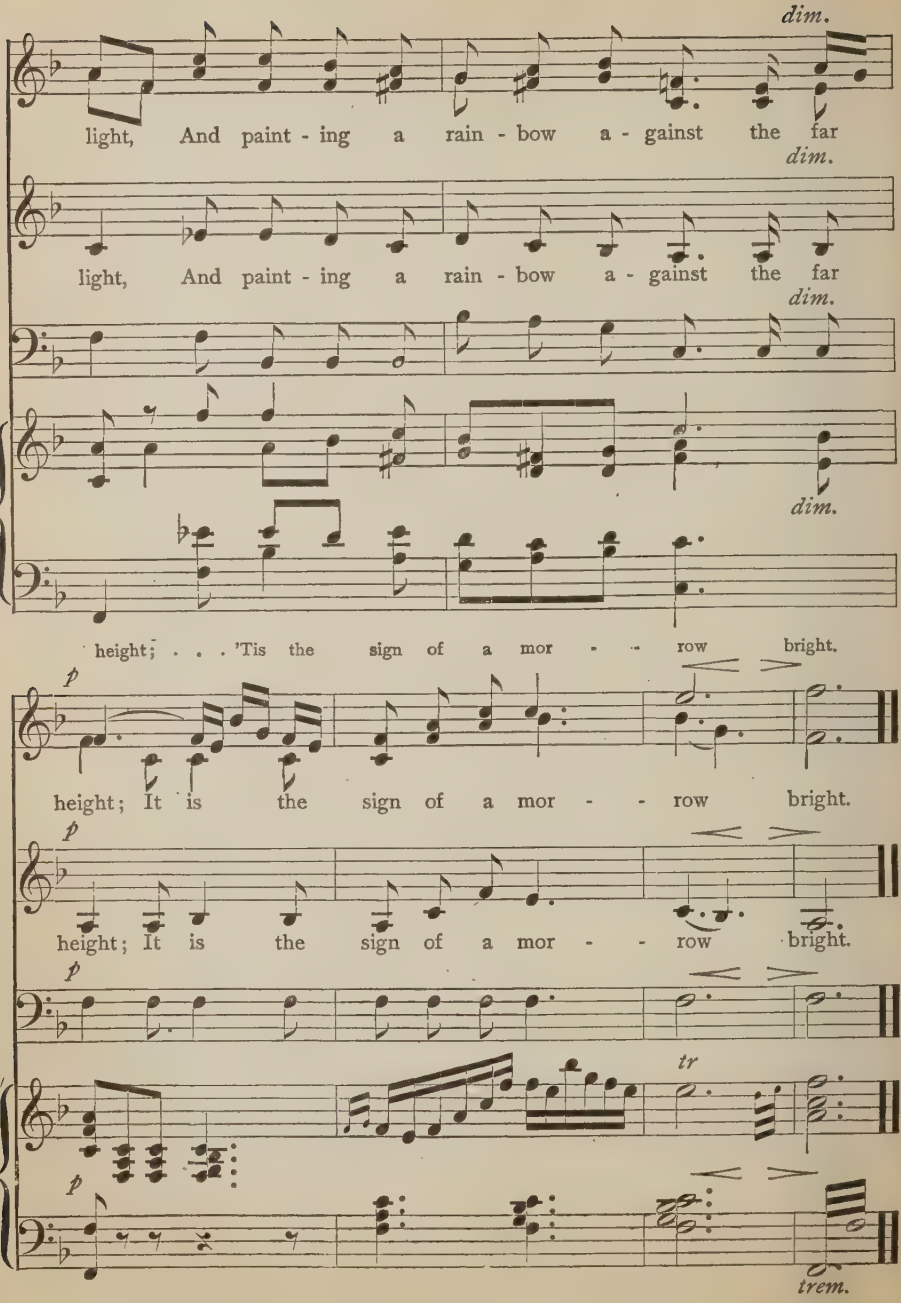

p
flood-ing with light the morn - ing sky! Oh, sun, sun on the
p
Oh, sun, sun on the
p
moun - tain, ris - ing in splen - dor high, ...
moun - tain, ris - ing in splen - dor, splen-dor high,
splen - dor high, ...


glints . . of gold, ...
cres.
Gild - ing the crags with glints . of gold, glints of
cres.
Gild - ing the crags with gold, with glints of
cres.
Gild-ing the crags, yes,
cres.
. . . . . and
dim.
p
gold, . . And flood-ing with light the sky! . Storm, storm on the
p
gold, . . And flood-ing with light the sky! .
p
p


cres.
moun - tain, As dark and heav - y the clouds roll by, And
cres.
sky! . . . . . .
f
thun-der deep mut-ters low Through the sky, the sky! Then the
f
thunder deep . . mut-ters low Through the sky, thro' the sky! Then the
f
sky! . . . Then the
dim.
pp


p
cres.
rain comes down, the rain comes down! And sharp is the light - ning's
p
cres.
rain comes down, the rain comes down! And sharp is the light - ning's
p
cres.
cres.
crash! Then
flash . . While we wait the deaf - 'ning crash! Then thro' the
flash . . While we wait the deaf - 'ning crash! Then thro' the
crash! Then


thro' the clouds,
p
clouds the sun shines a - gain, Then thro' the clouds the sun shines a -
p
clouds the sun shines a - gain, Then thro' the clouds the sun shines a -
thro' the clouds, the
p
p
gain, cres. Bath - ing the ma - ples and pines in the
gain, . . . Bath - - ing the pines in
cres.
gain, . Bath - ing the ma - ples and pines in the
gain, Bath - - - ing the pines in


dim.
light, And paint - ing a rain - bow a - gainst the far
dim.
light, And paint - ing a rain - bow a - gainst the far
dim.
dim.
height; . . . 'Tis the sign of a mor - - row bright.
p
height; It is the sign of a mor - - row bright.
p
height; It is the sign of a mor - - row bright.
p
tr
p
trem.

Chorus of Pilgrims

Giuseppe Verdi

Arr. from the Opera "I Lombardi"

Allegro maestoso

p

From a - far, gra - cious Lord, Thou didst

f

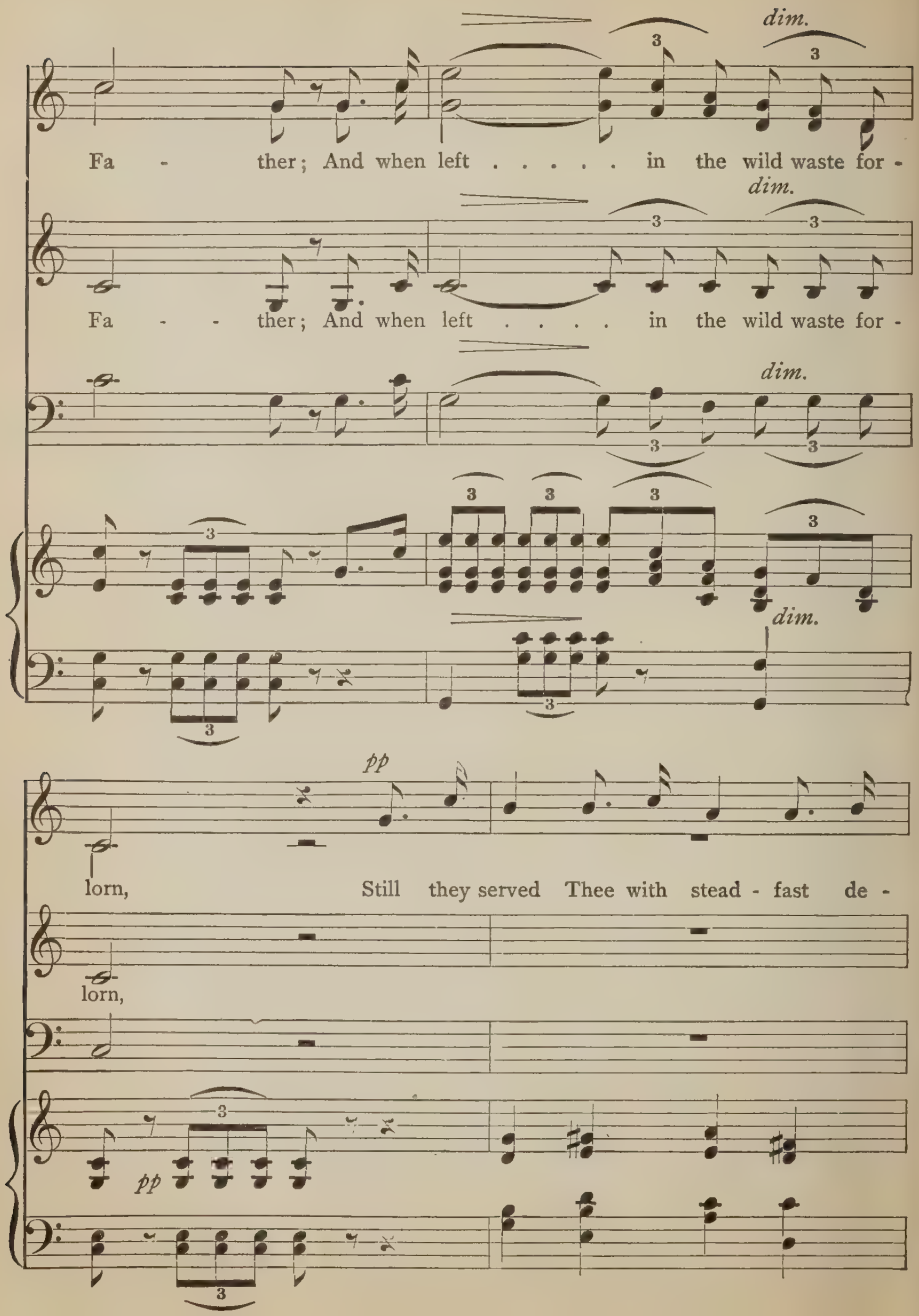
p

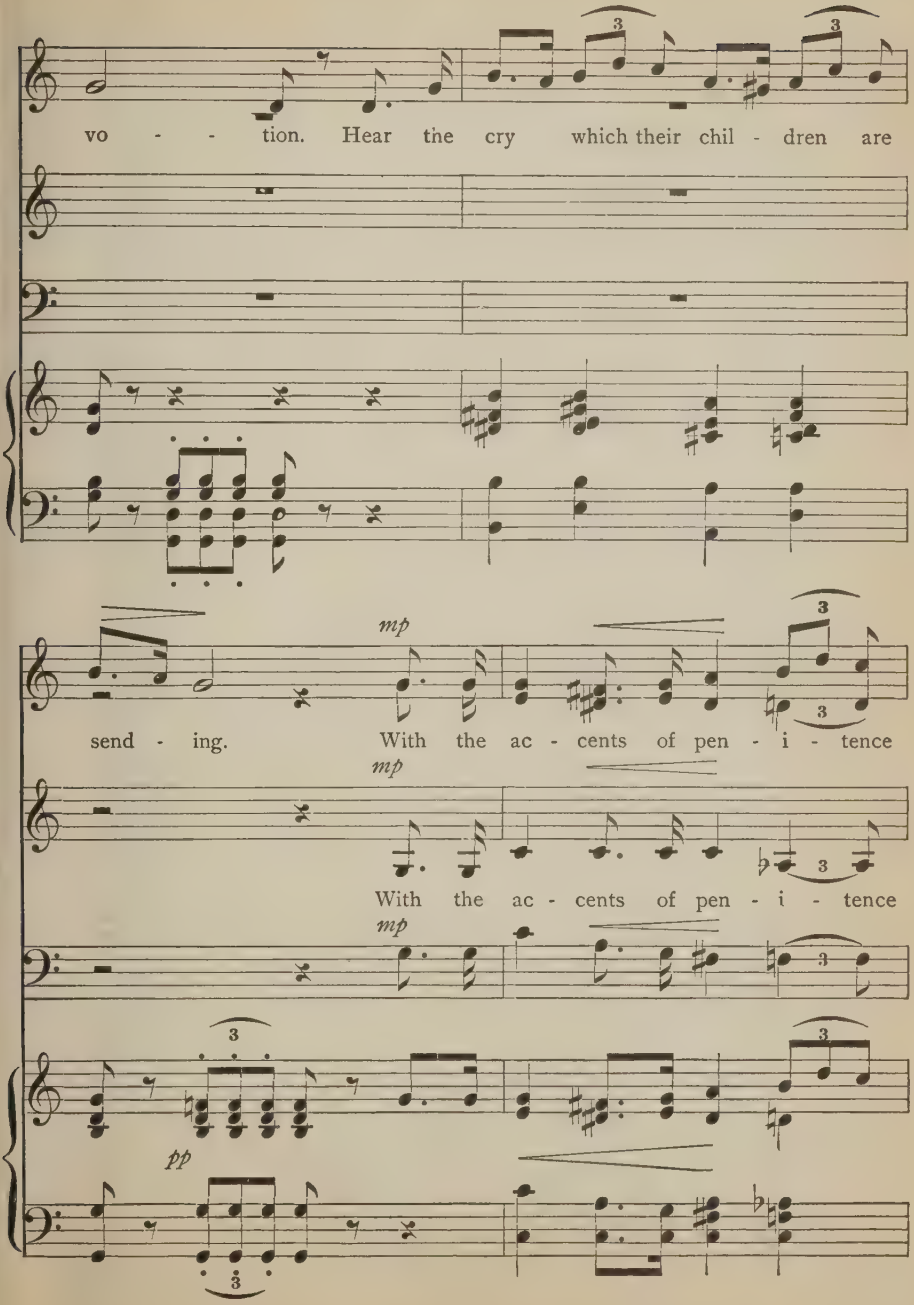
gath - er Thy flock, on these shores of the

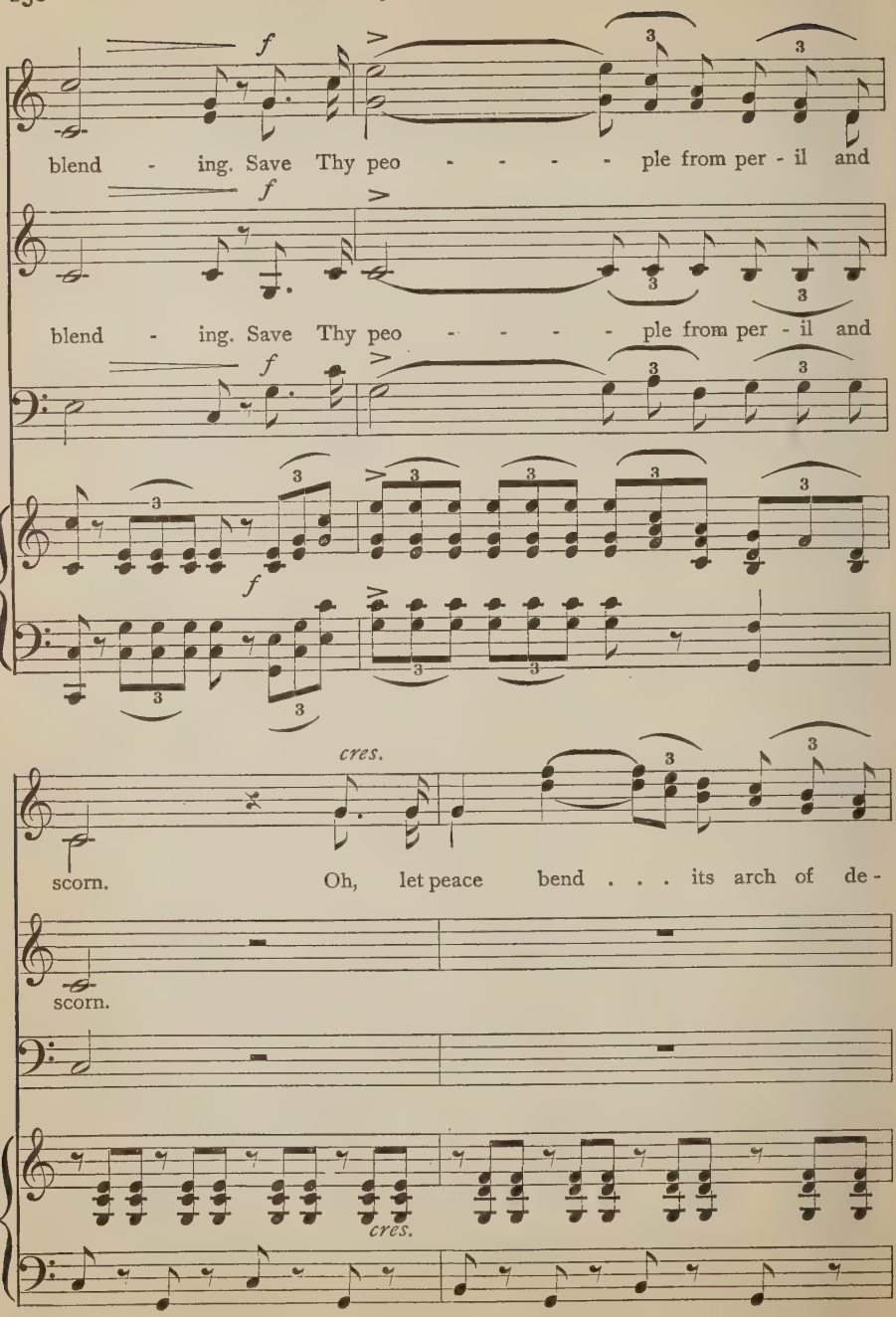
cres.

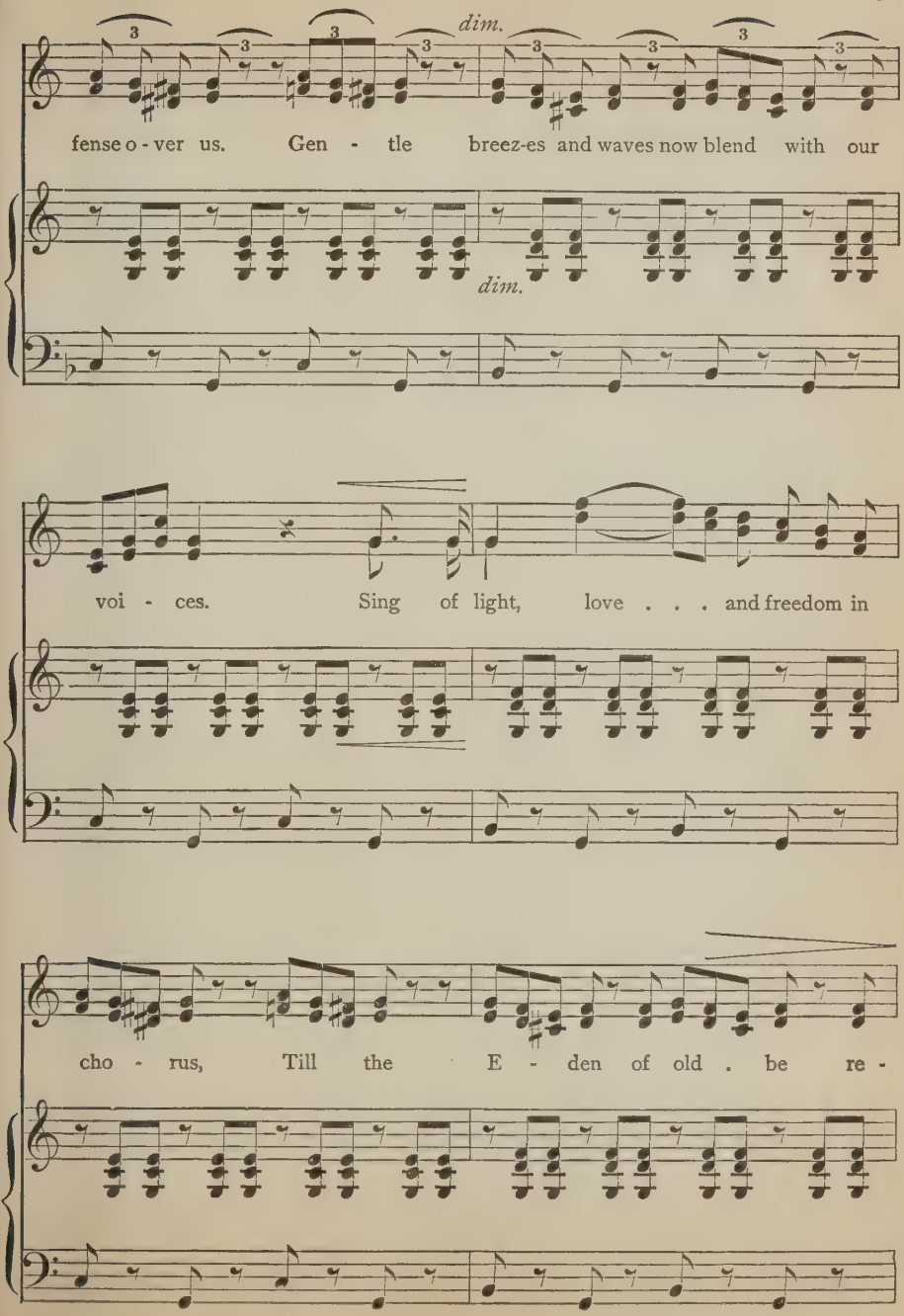
o - - - cean. Thee they owned as their God and their

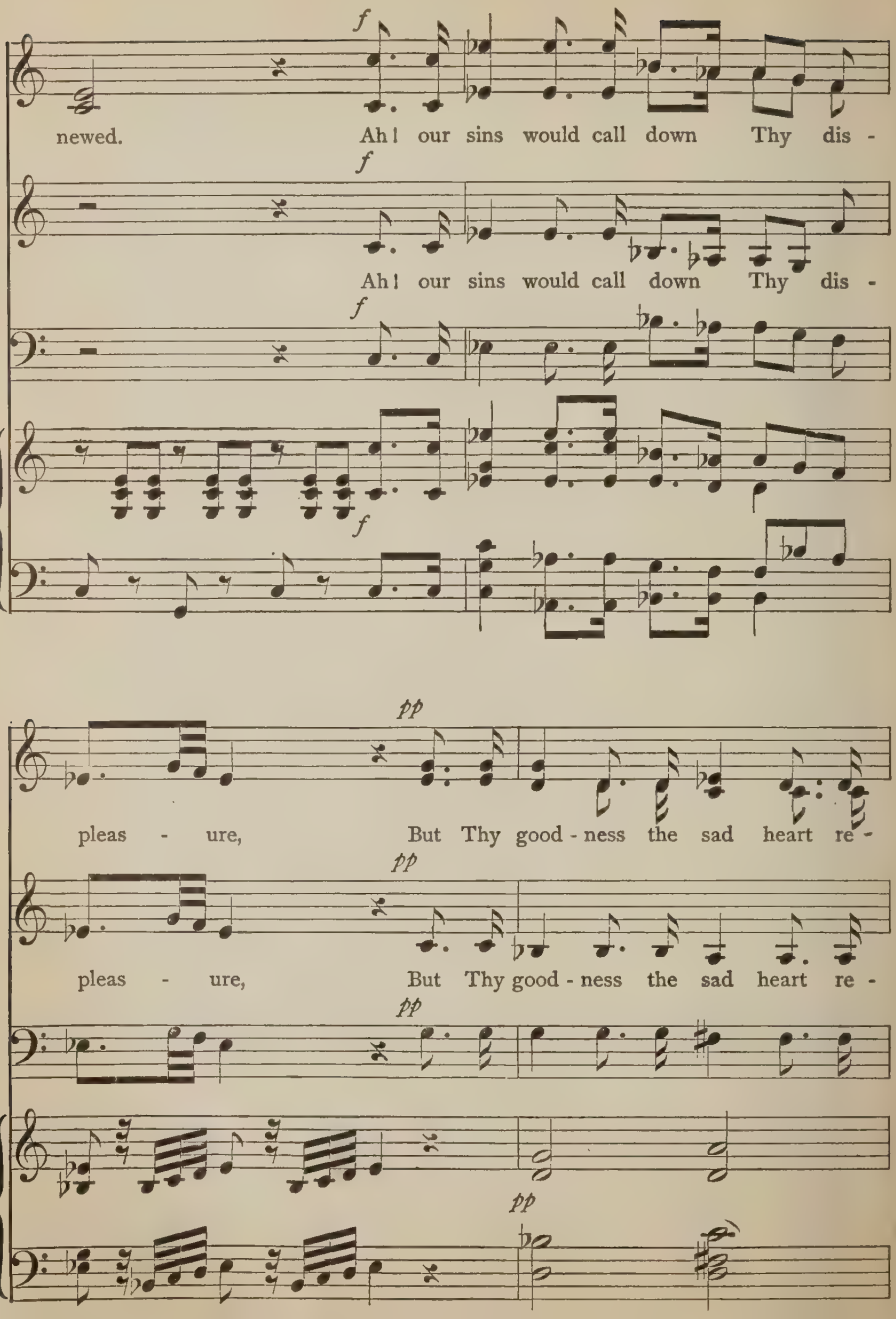
cres.

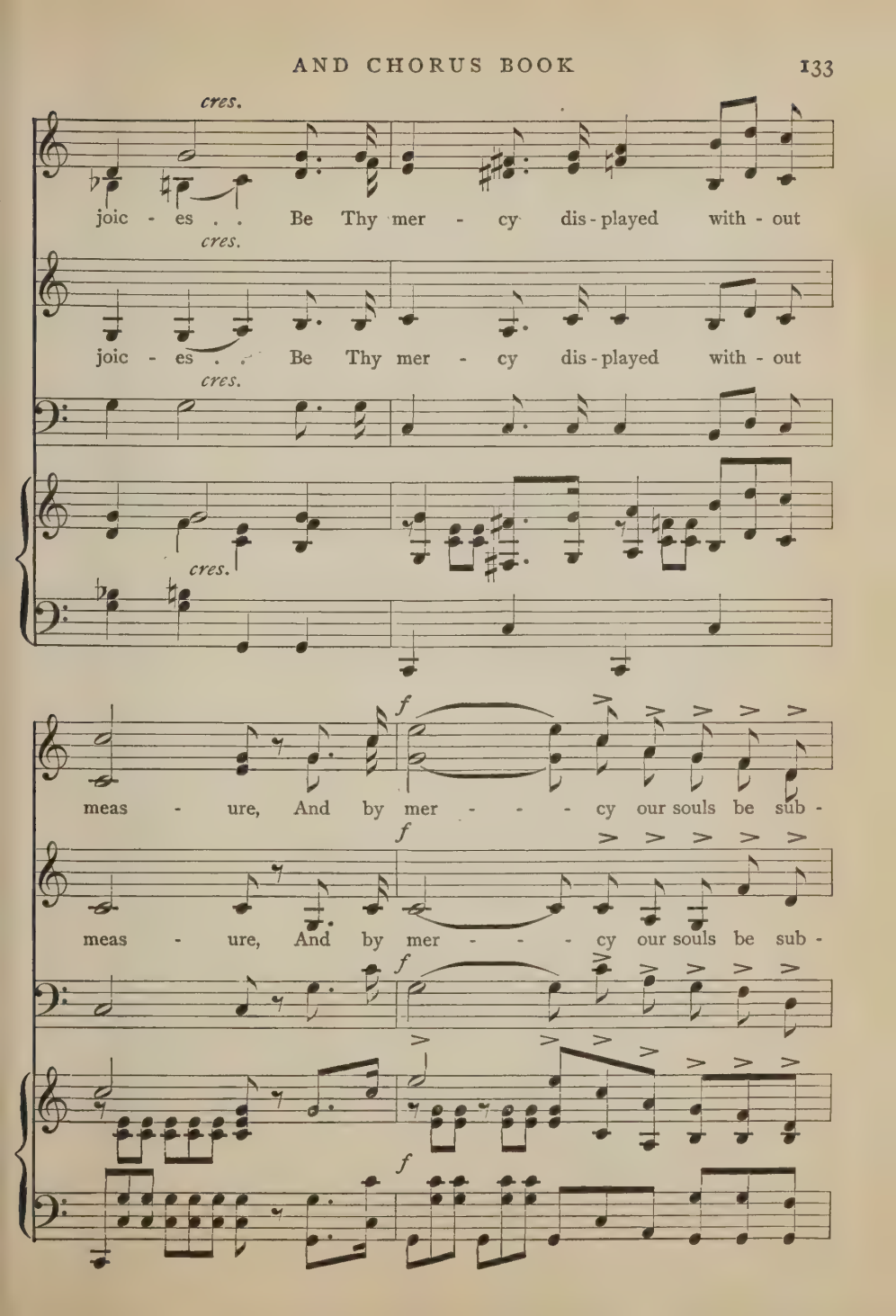

dim.
Fa - ther; And when left . . . . . in the wild waste for -
dim.
Fa - - ther; And when left . . . . in the wild waste for -
dim.
dim.
pp
lorn, Still they served Thee with stead - fast de -
lorn,
pp

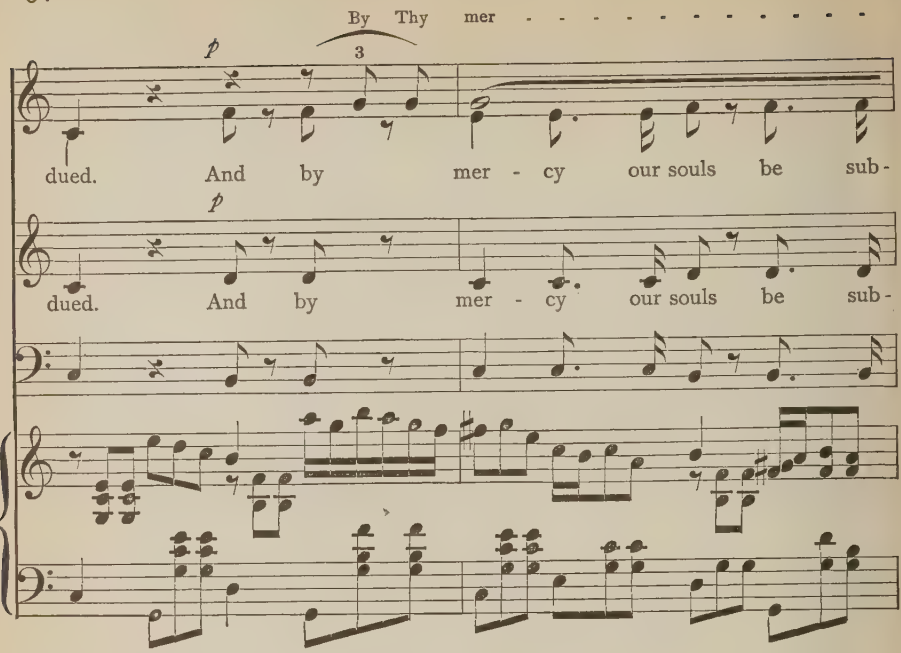

vo - - tion. Hear the cry which their chil - dren are
mp
send - ing. With the ac - cents of pen - i - tence
mp
With the ac - cents of pen - i - tence
mp
pp

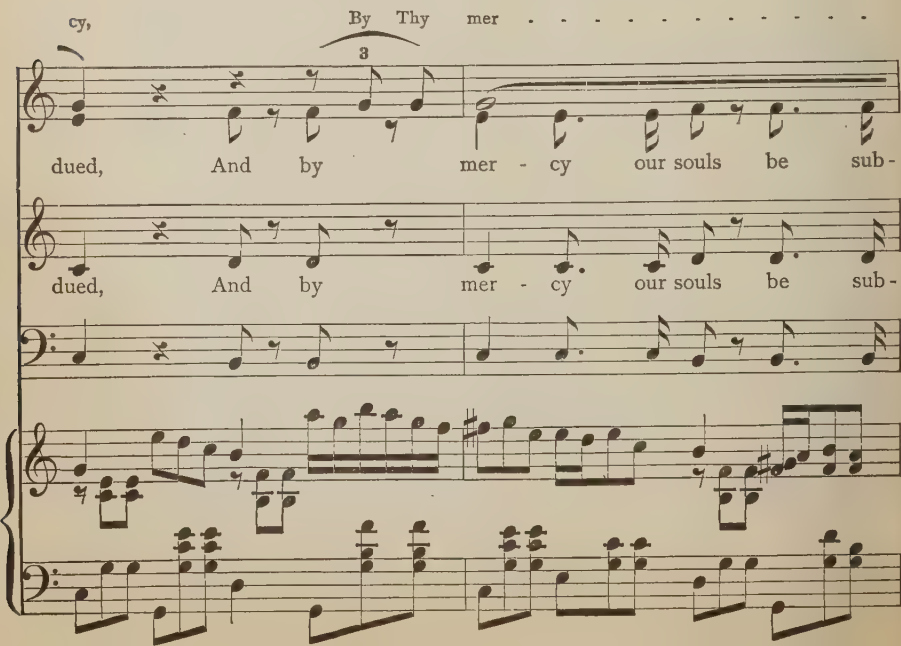

f
blend - ing. Save Thy peo - - - - - ple from per - il and
f
blend - ing. Save Thy peo - - - - - ple from per - il and
f
f
cres.
scorn. Oh, let peace bend . . . its arch of de -
scorn.
cres.


dim.
fense o - ver us. Gen - tle breez-es and waves now blend with our
dim.
voi - ces. Sing of light, love . . . and freedom in
cho - rus, Till the E - den of old . be re -


f
newed. Ah! our sins would call down Thy dis -
f
Ah! our sins would call down Thy dis -
f
f
pp
pleas - ure, But Thy good - ness the sad heart re -
pp
pleas - ure, But Thy good - ness the sad heart re -
pp
pp


cres.
joic - es . . Be Thy mer - cy dis - played with - out
cres.
joic - es . . Be Thy mer - cy dis - played with - out
cres.
cres.
f
meas - ure, And by mer - - - cy our souls be sub -
f
meas - ure, And by mer - - - cy our souls be sub -
f
f


By Thy mer - - - - - - - - - - - -
p
3
dued. And by mer - cy our souls be sub-
p
dued. And by mer - cy our souls be sub-


cy,
By Thy mer - - - - - - - - - - - -
3
dued, And by mer - cy our souls be sub-
dued, And by mer - cy our souls be sub-

dued, our souls be subdued, our souls be sub - dued. . . . . .

dued, our souls be subdued, our souls be sub - dued. . . . . .

Eldorado[1]

Frederick E. Weatherly *Ciro Pinsuti*

Andante moderato

f *risoluto* *p*

What ho! ye gray-beard mar - i - ners, Now whith - er do ye

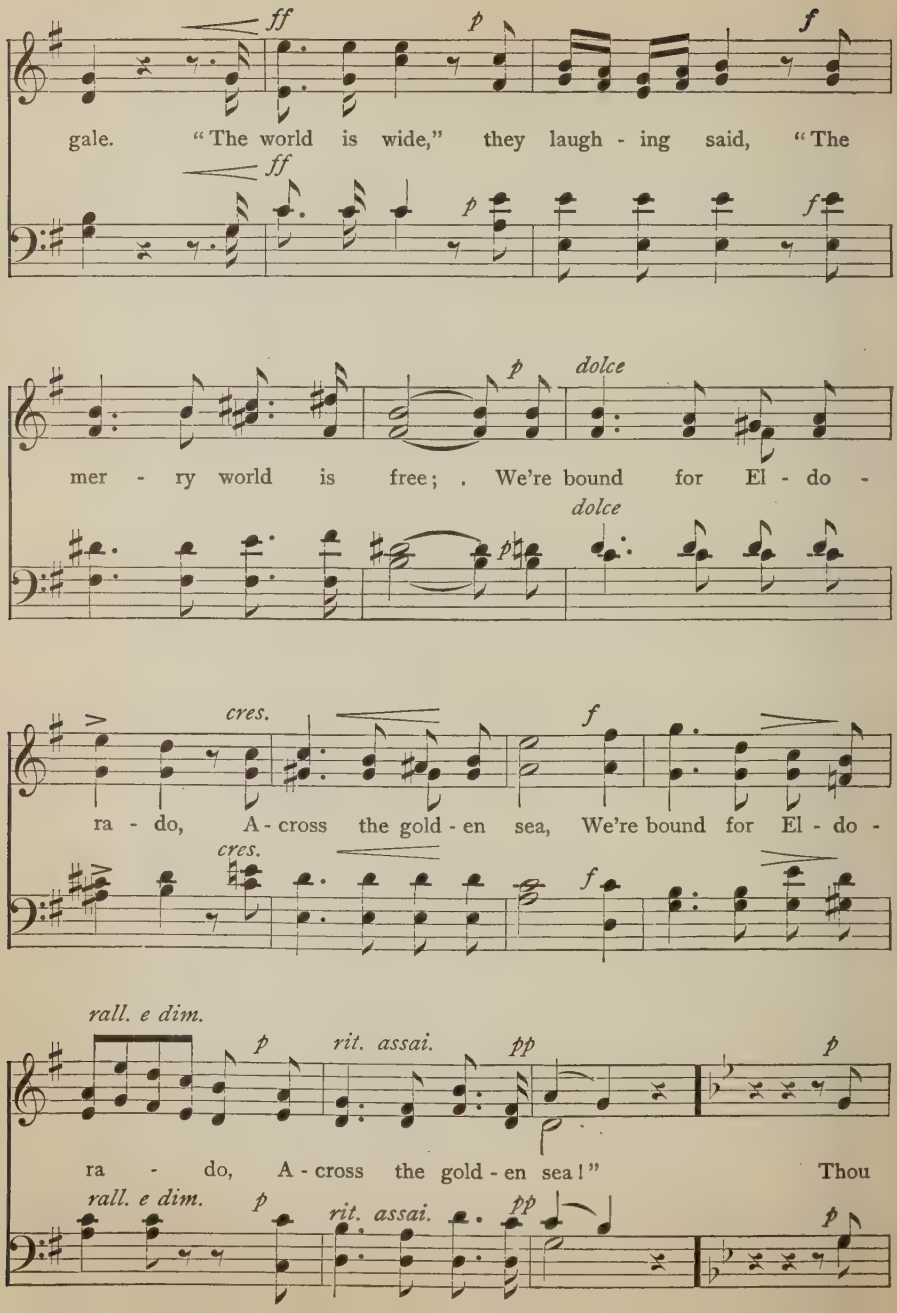
f *risoluto* *p*

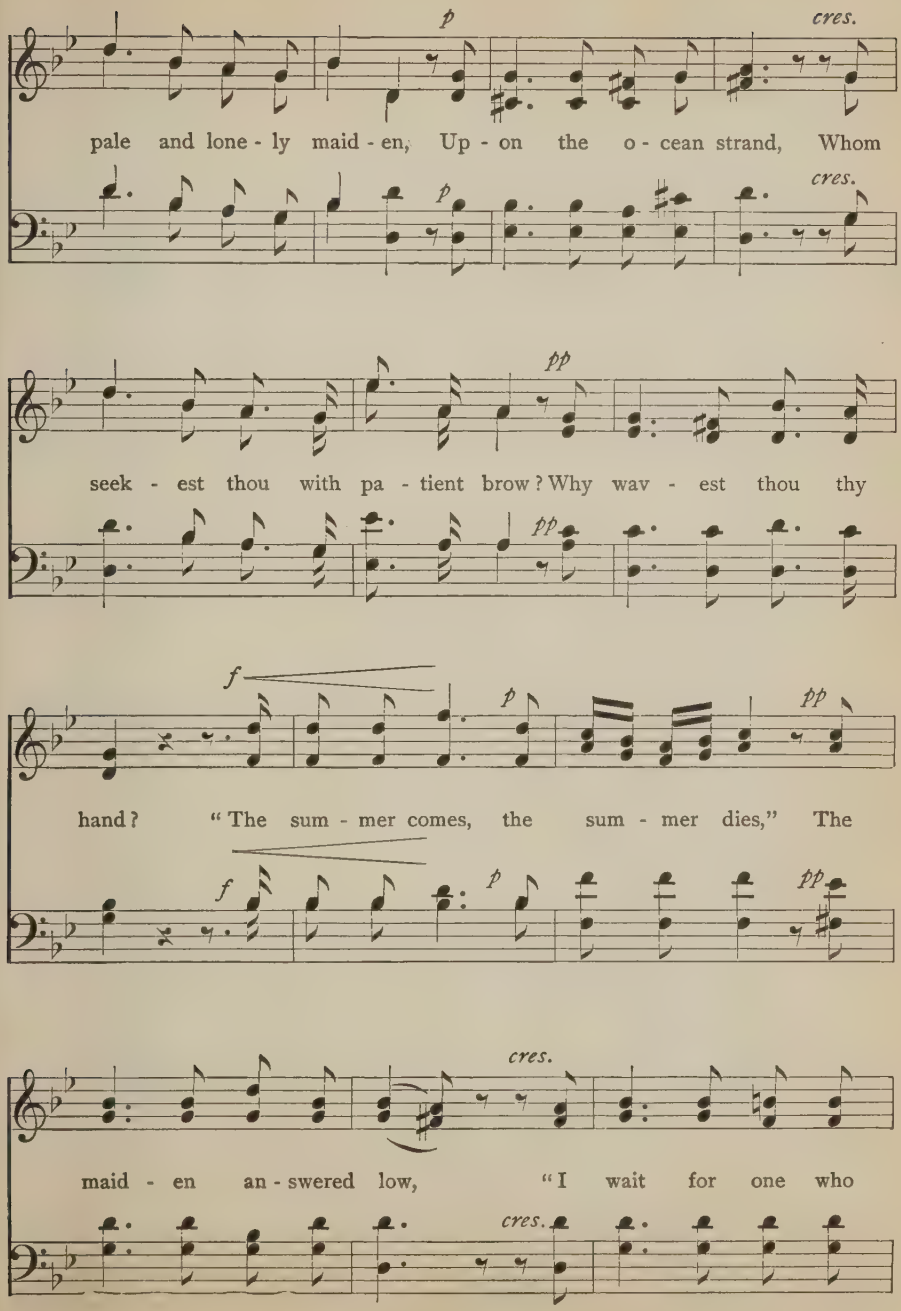
f *p*

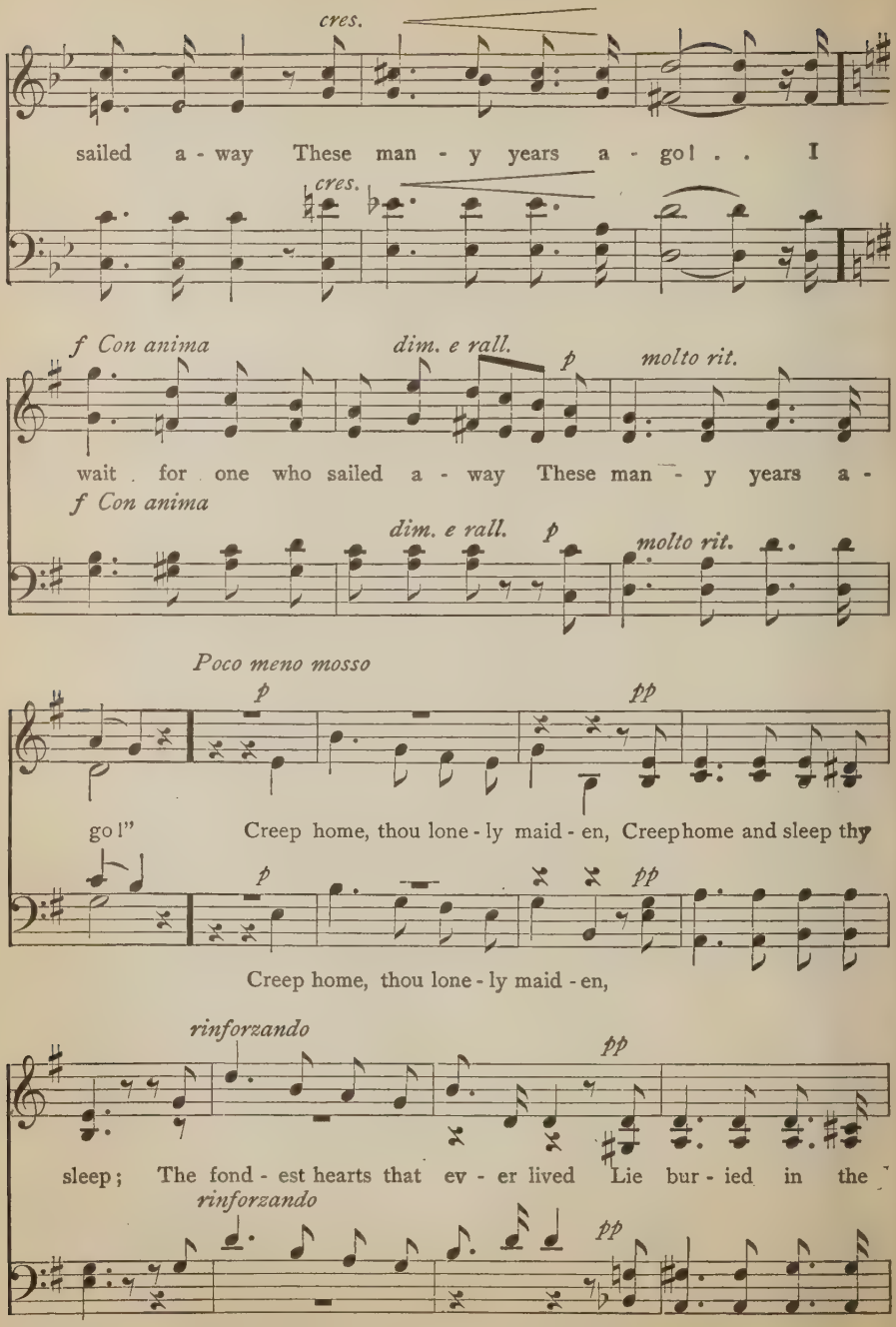
sail? Your hearts are light, the skies are bright, And cheer - ly blows the

f *p*

[1] Complete in the three upper voices


ff
p
f
gale. "The world is wide," they laugh - ing said, "The
ff
p
f
p
dolce
mer - ry world is free; . We're bound for El - do -
dolce
p
cres.
f
ra - do, A - cross the gold - en sea, We're bound for El - do -
cres.
f
rall. e dim.
p
rit. assai.
pp
p
ra - do, A - cross the gold - en sea!" Thou
rall. e dim.
p
rit. assai.
pp
p


p
cres.
pale and lone - ly maid - en, Up - on the o - cean strand, Whom
p
cres.
pp
seek - est thou with pa - tient brow? Why wav - est thou thy
pp
f
p
pp
hand? "The sum - mer comes, the sum - mer dies," The
f
p
pp
cres.
maid - en an - swered low, "I wait for one who
cres.


cres.
sailed a - way These man - y years a - go! . . I
cres.
f Con anima
dim. e rall.
p
molto rit.
wait for one who sailed a - way These man - y years a -
f Con anima
dim. e rall.
p
molto rit.
Poco meno mosso
p
pp
go!" Creep home, thou lone - ly maid - en, Creep home and sleep thy
p
pp
Creep home, thou lone - ly maid - en,
rinforzando
pp
sleep; The fond - est hearts that ev - er lived Lie bur - ied in the
rinforzando
pp

Tempo I mo. *cres.*

deep. Come back, ye gray-beard mar - i - ners, Trust not the tempt - ing

Tempo I mo. *cres.*

f Animato *cres.*

gleam, The land of El - do - ra - do is but a po - et's

f Animato *cres.*

p a po - et's dream, *poco rall.*

dream! a po - et's dream, ...

a po - et's dream, a po - et's

dim.

p *largamente* *pp*

Is but a po - et's dream! .

dream, ...

pp

Is but a po - et's dream! . .

PART IV

FOUR-PART SONGS AND CHORUSES

Whisper, Whisper!

Anonymous — *Finnish Folk Tune*

Andante

p

1. Whis - per, whis - per tales of spring From far dis - tant lands, .
2. Whis - per, whis - per tales of youth, When the heart beats high, .

p

mp — *dim.*

While the o - cean mur-murs, mur-murs, O'er the gold - en sands. .
When the sol - emn pine trees mur - mur, While the clouds drift by. . .

mp — *dim.*

Hark! the Summons

Traditional — *Welsh Folk Tune*

Allegro

1. Hark! the sum - mons, come, my . . fel - lows,
2. Shep - herds, quit your cares for . . pleas - ure,
3. Toil and trou - ble lie be - hind us,

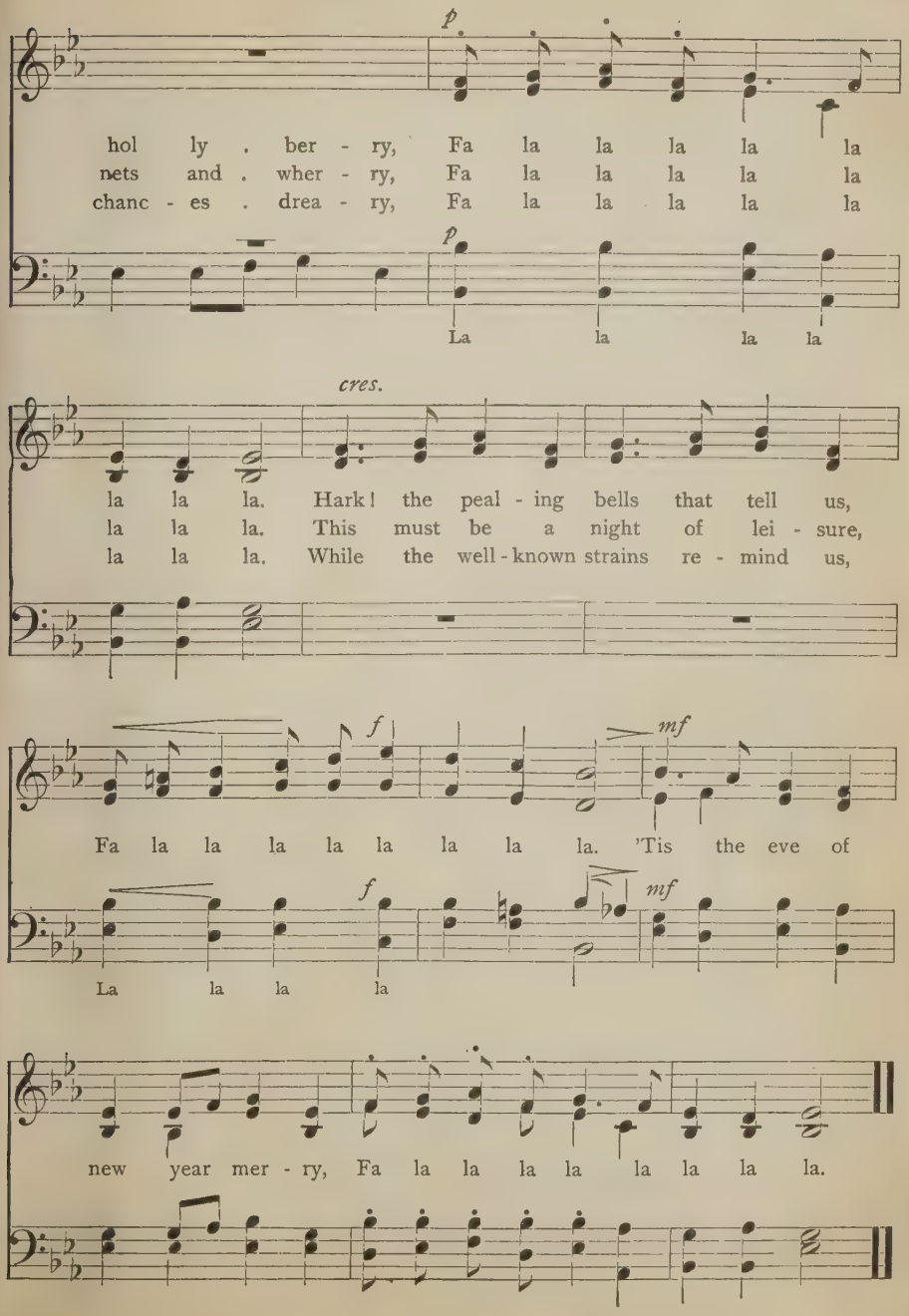
f

pp

Fa la la la la la la la la. Crown your hats with
Fa la la la la la la la la. Fish - ers, leave your
Fa la la la la la la la la. Think no more of

pp — *f*

La la la la


p
hol ly . ber - ry, Fa la la la la la
nets and . wher - ry, Fa la la la la la
chanc - es . drea - ry, Fa la la la la la
p
La la la la
cres.
la la la. Hark! the peal - ing bells that tell us,
la la la. This must be a night of lei - sure,
la la la. While the well-known strains re - mind us,
f
mf
Fa la la la la la la la la. 'Tis the eve of
f
mf
La la la la
new year mer - ry, Fa la la la la la la la la.

Winds of November

Allan Shaw — *M. Bellingham*

Con spirito

mf

1. Up the hills and down the vales Fast they fly,
2. Thro' the for - est bare they roam, Full of play,
3. Yet as win - ter draw - eth near, Hear them sigh,

mf

fast they fly, Fill - ing now the i - dle
full of play, Driv - ing tim - id wood - folk
hear them sigh,— Van - ished joys are strange - ly

sails, And now rush - ing off to the sky. . .
home And fling - ing their treas - ure a - way. . .
dear— "O Sum - mer, fair Sum - mer, good - by!" . .

To the Heights

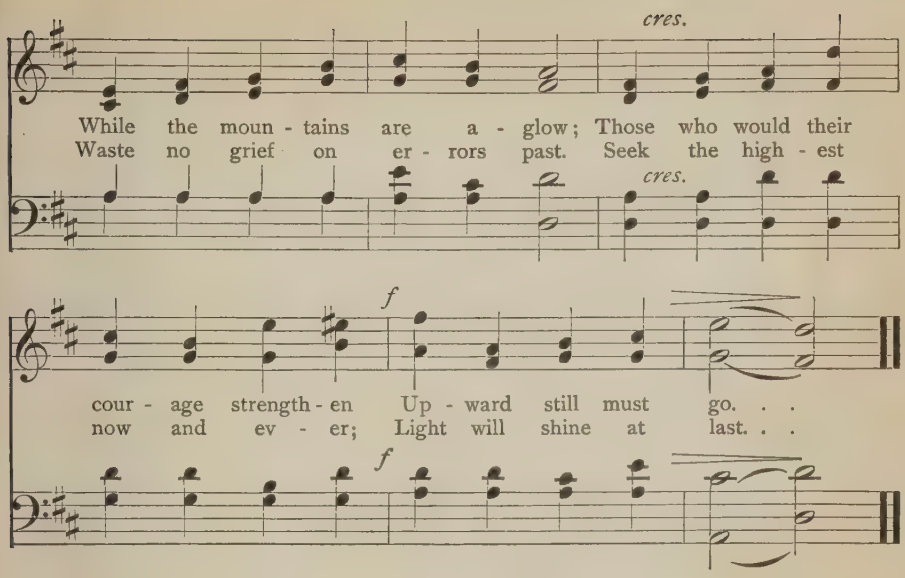
Joan Luther — *Frederick Shaw*

Moderato

mp

1. In the val - ley shad - ows length - en
2. Gird thy - self for high en - deav - or;

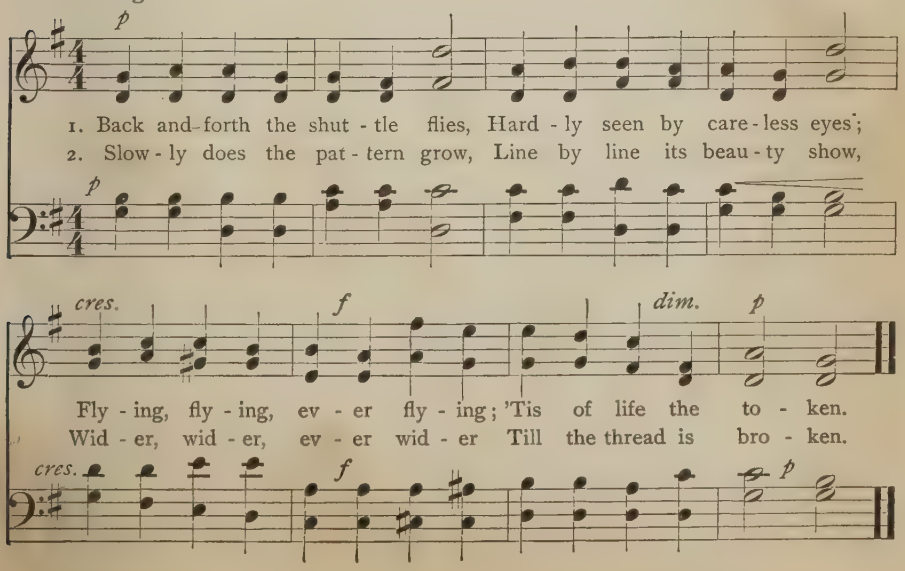
mp



The Shuttle

M. A. L. Lane *F. Remsen*

Allegretto



The Exile

Celia Standish *Frederick Shaw*

Tranquillamente

mp *cres.*

1. The waves of old o - cean Are call - ing to me! They bring me a mes - sage From far o'er the sea. Where proud hills of my own land Look out o'er the blue. Oh, green hills, oh fair skies! I come back to you.

2. Oh land of my fa - thers, Thy dear voice I hear. And far o'er the o - cean 'Tis whis - per - ing clear. Thro' ex - ile and thro' sor - row My heart still is true. Oh, green hills, oh fair skies! I come back to you.

mp *cres.*

The Garden by the Sea

M. A. L. Lane

Ludwig van Beethoven
Arranged from "Minuet"

Moderato con grazia

mp

1. From a land that lies be - yond the sea, Far a -
2. "We will wait," the gar - den ros - es say, "Till you

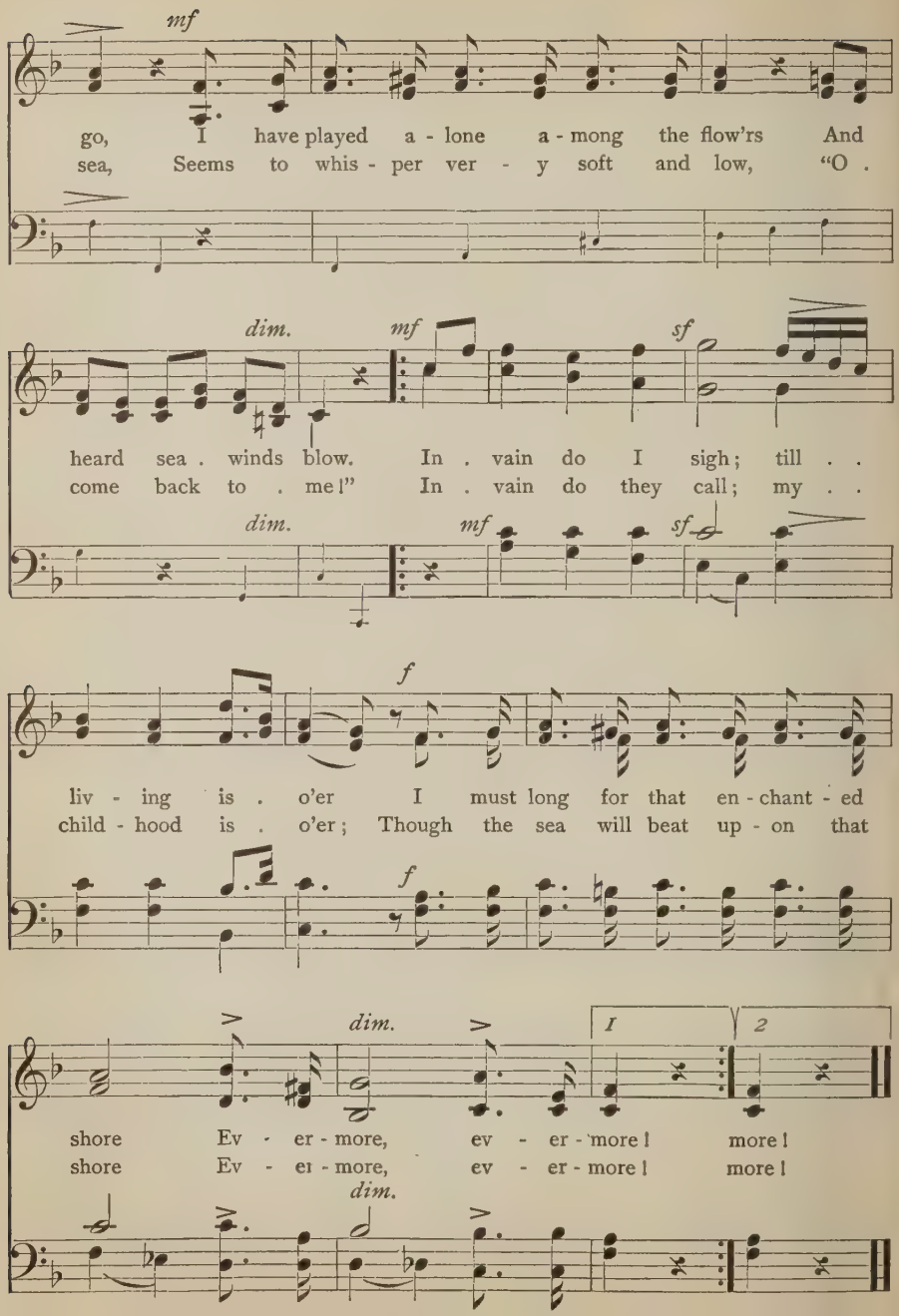
mf

way, far a - way! Comes a sweet but fleet - ing dream to
come, till you come"; Say the dah - lias clad in col - ors

dim. *mf*

me, When all else is gray. There's a
gay, "We'll wel - come you home." While each

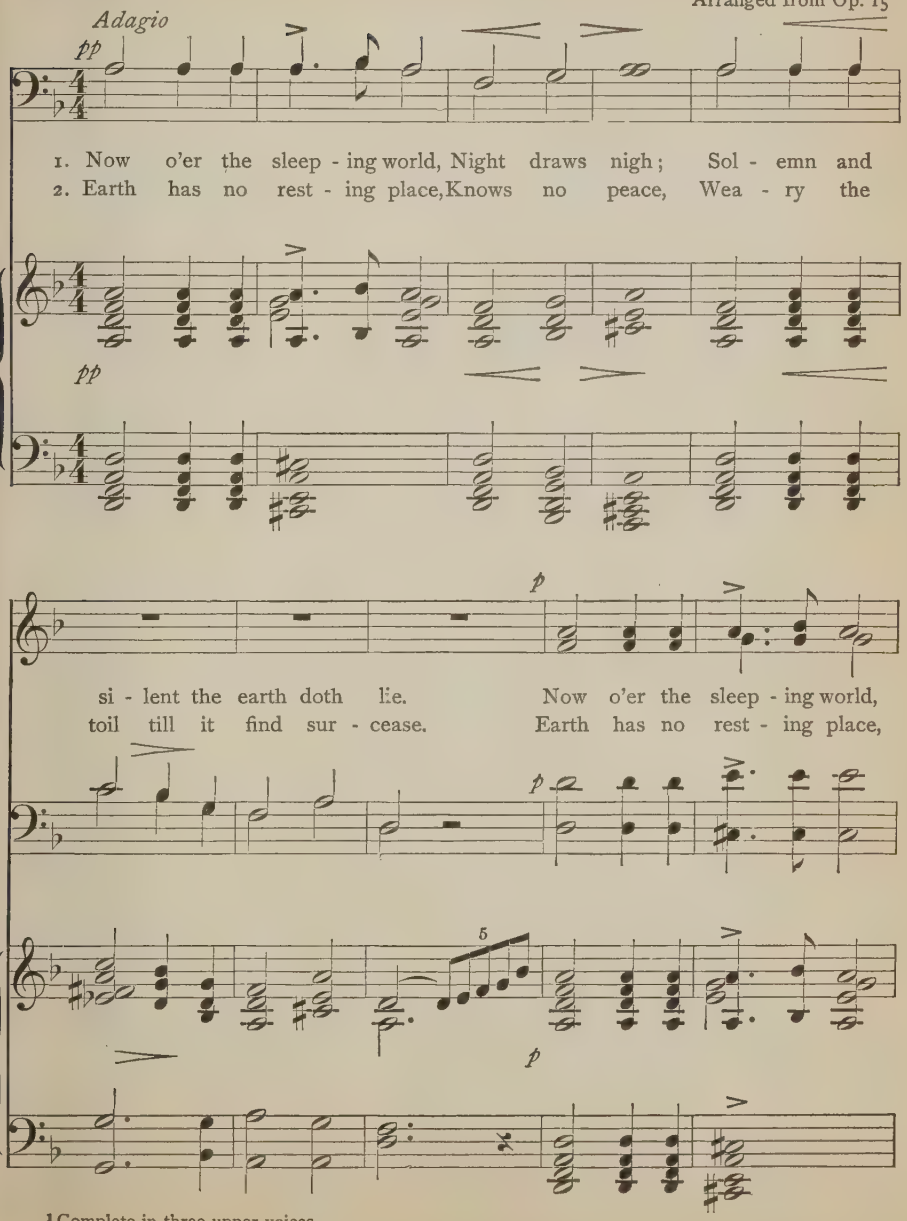
gar - den where in hap - py hours, Long a - go, long a -
rip - pling wave in ebb and flow O'er the sea, o'er the


mf
go, I have played a - lone a - mong the flow'rs And
sea, Seems to whis - per ver - y soft and low, "O .
dim.
mf
sf
heard sea . winds blow. In . vain do I sigh; till . .
come back to . me!" In . vain do they call; my . .
dim.
mf
sf
f
liv - ing is . o'er I must long for that en - chant - ed
child - hood is . o'er; Though the sea will beat up - on that
f
dim.
1
2
shore Ev - er - more, ev - er - more! more!
shore Ev - er - more, ev - er - more! more!
dim.

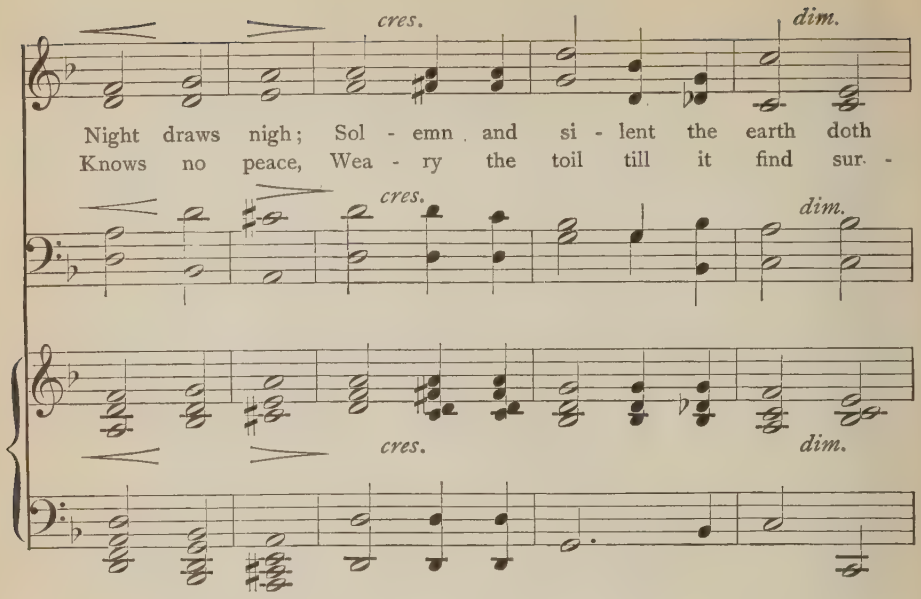
Consolation [1]

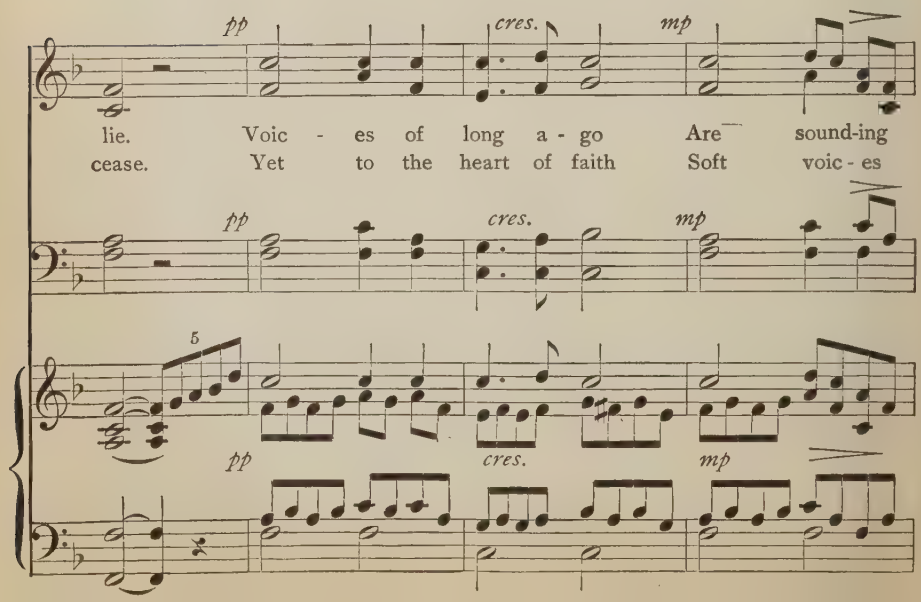
M. Louise Baum

Franz Schubert
Arranged from Op. 15



[1] Complete in three upper voices


cres.
dim.
Night draws nigh; Sol - emn and si - lent the earth doth
Knows no peace, Wea - ry the toil till it find sur -
cres.
dim.
cres.
dim.


pp
cres.
mp
lie. Voic - es of long a - go Are sound-ing
cease. Yet to the heart of faith Soft voic - es
pp
cres.
mp
5
pp
cres.
mp

near; And wak - en sweet mem - o - ries,
call; The fu - ture out - shines the past,

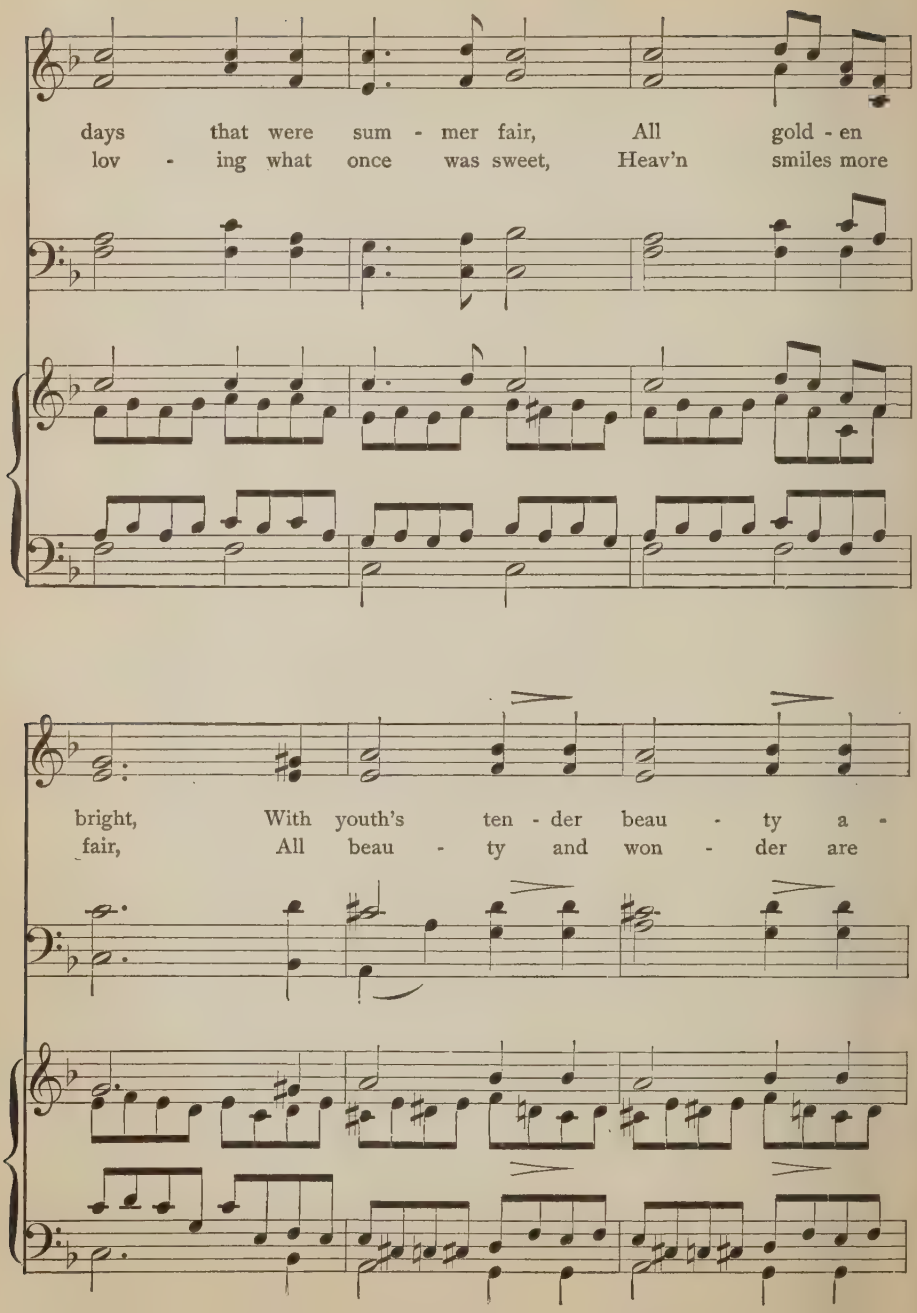
f *dim.* *p* 3 *mp*

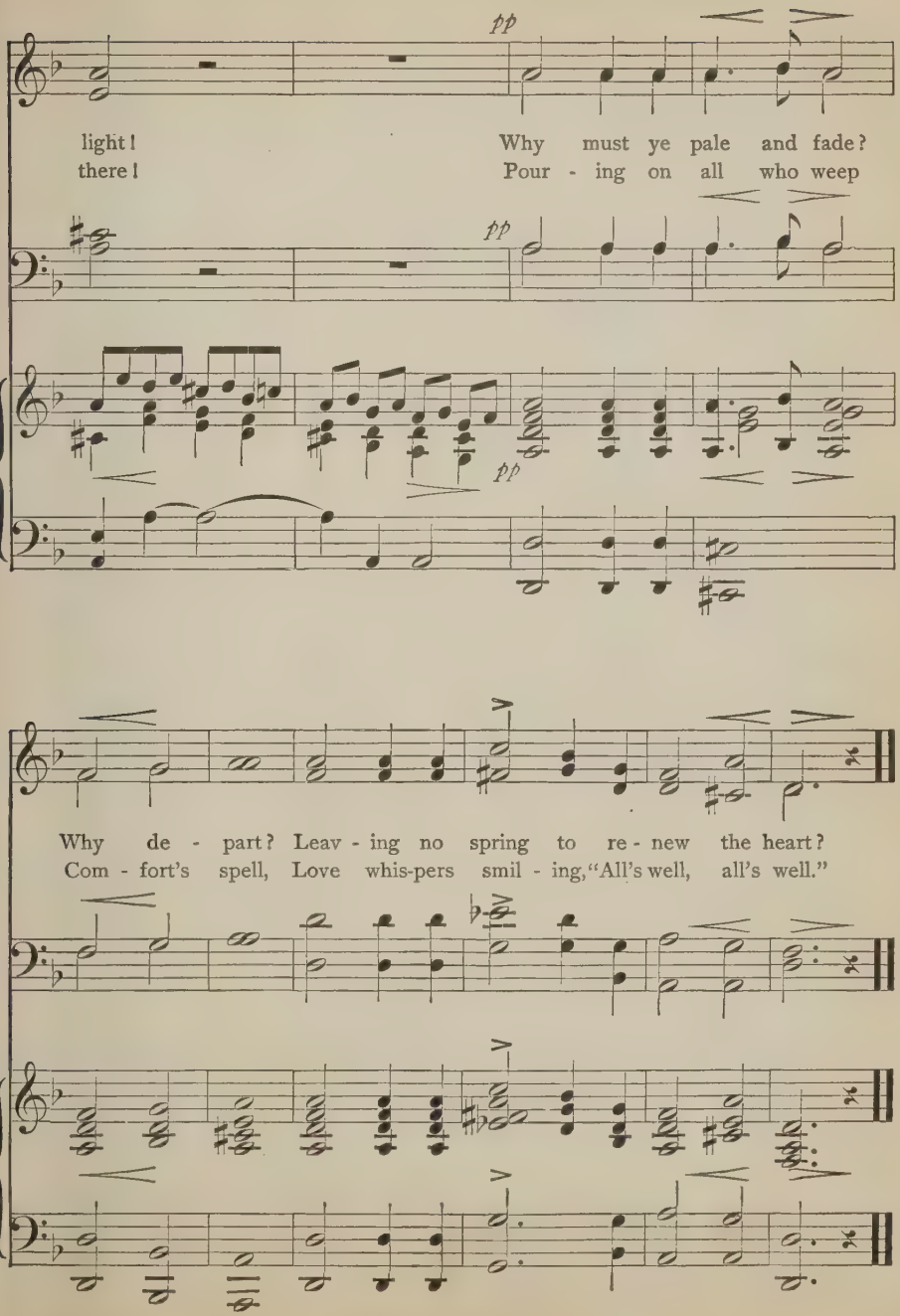
Too sad, too dear, ah! too dear, too sad and dear! O
Joy shall be - fall, shall be - fall, joy shall be - fall! So

f *dim.* *mp*

5

f *dim.* *p* *mp*


days that were sum - mer fair, All gold - en
lov - ing what once was sweet, Heav'n smiles more
bright, With youth's ten - der beau - ty a -
fair, All beau - ty and won - der are


pp
light! Why must ye pale and fade?
there! Pour - ing on all who weep
pp
pp
Why de - part? Leav - ing no spring to re - new the heart?
Com - fort's spell, Love whis-pers smil - ing, "All's well, all's well."

Loch Lomond[1]

Scotch Folk Song

Moderato

mf

1. By yon bon - nie banks and yon bon - nie braes, Where the
2. I mind where we part-ed in yon shad - y glen, On the
3. The wee bird - ies sing and the wild flow - ers spring; And in

mf

cres.

sun shines bright on Loch Lo - mond; Oh,
steep, steep side of Loch Lo - mond; Where in
sun - shine, the wa - ters are sleep - ing; But the

cres.

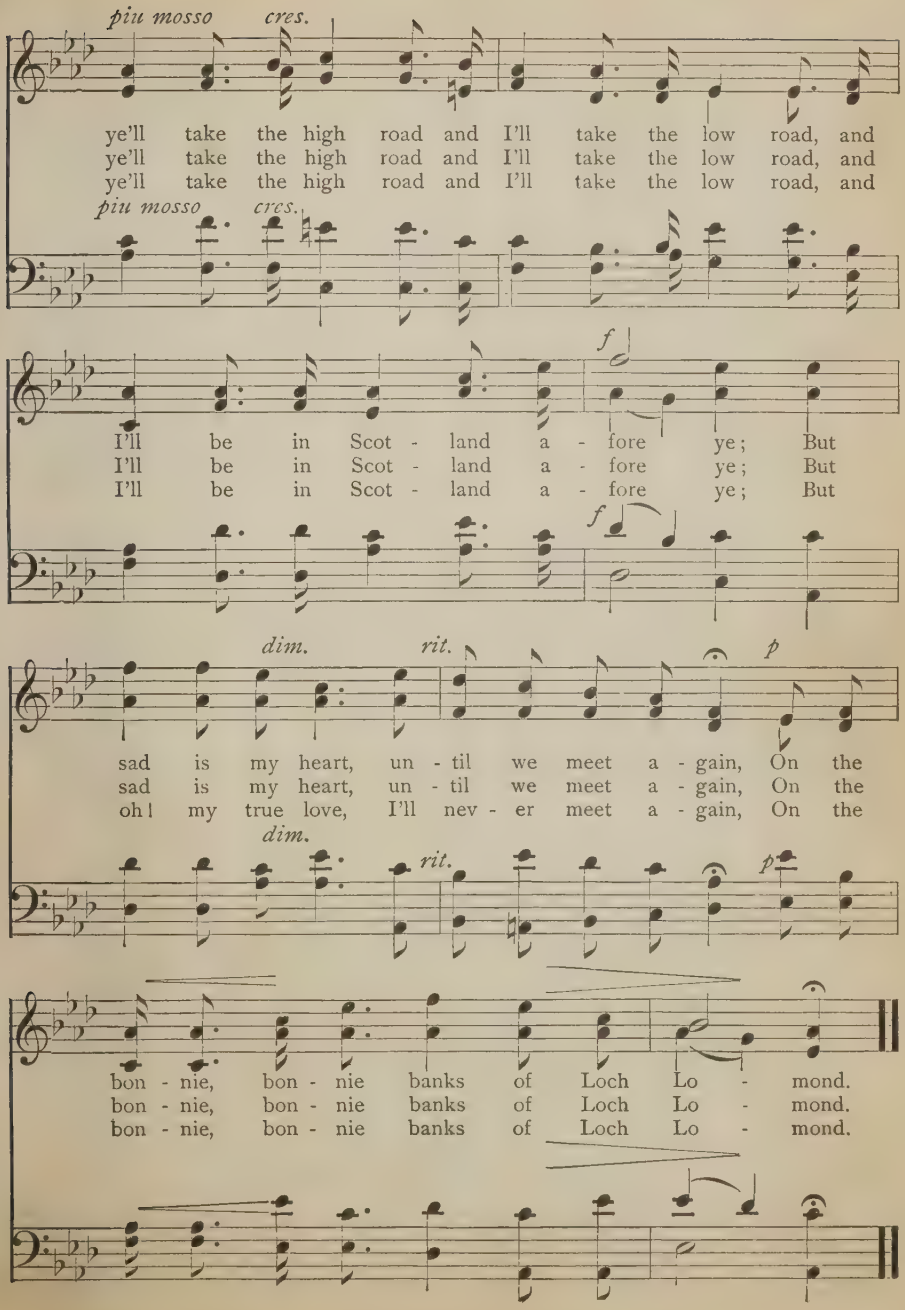
p

we twa ha'e pass'd sa mon - y blithe-some days, On the
pur - ple hue, the High - land hills we view, And the
bro - ken heart, it seeks no sec - ond spring, And the

p

bon - nie, bon - nie banks of Loch Lo - mond. Oh!
morn shines out from the gloam - ing. Oh!
world knows not how we're greet - ing. Oh!

[1] Complete in three upper voices


piu mosso
cres.
ye'll take the high road and I'll take the low road, and
ye'll take the high road and I'll take the low road, and
ye'll take the high road and I'll take the low road, and
piu mosso
cres.
f
I'll be in Scot - land a - fore ye; But
I'll be in Scot - land a - fore ye; But
I'll be in Scot - land a - fore ye; But
f
dim.
rit.
p
sad is my heart, un - til we meet a - gain, On the
sad is my heart, un - til we meet a - gain, On the
oh! my true love, I'll nev - er meet a - gain, On the
dim.
rit.
p
bon - nie, bon - nie banks of Loch Lo - mond.
bon - nie, bon - nie banks of Loch Lo - mond.
bon - nie, bon - nie banks of Loch Lo - mond.

Hymn of Freedom

Celia Standish

Andante Maestoso

Gaetano Donizetti

Arr. from the grand opera "Il Poliuto"

ff *f*

1. Sing of our free land, Firm in its might, Strong in its
2. Far o'er the o - cean Comes a great host, Seek - ing our

ff *f*

own . truth, Oh, still it guards the right. . God of Na - tions,
home - land, Our prai - ries and our coast. . God of Na - tions,

sf *sf*

God of Na - tions, Praise to Thee, to Thee who made us free.
God of Na - tions, Praise to Thee, to Thee who made us free.

ff

Home of the home - less Oh, may you ev - er be. . .
Sing of our free - land, Oh, still it guards the right. .

ff

The Owl

Estelle Cushman *Estelle Cushman*

Pensieroso

p

1. A big brown owl lives in the wood, Qui - et - ly as a
2. O'er - head the moon's soft sil - v'ry light Lends new beau - ty

p

cres. *dim. e rit.*

big owl should, The whole day through, The whole day
to the night. The trees soft - ly sigh, The trees soft - ly

cres. *dim. e rit.*

a tempo
mf

through. But when at night I try to sleep, A
sigh. But hark! the owl a - gain I hear! More

a tempo
mf

dim.

lone - ly watch that owl must keep. And I can hear the
soft - ly now, yet faint and clear. I think he must be

cres. *p*

whole night thro', His mourn - ful ques - tion "O, who are you? O
sleep - y, too. 'Tis now a whis - per, "O, who are you? O

cres. *p*

morendo *pp*

who— who— who are you? O who?"
who— who— who are you? O who?"

pp dim. e rit. *pp*

O who? O who?
O who? O who?

On Venice Waters

Henry Vaughan

Andantino

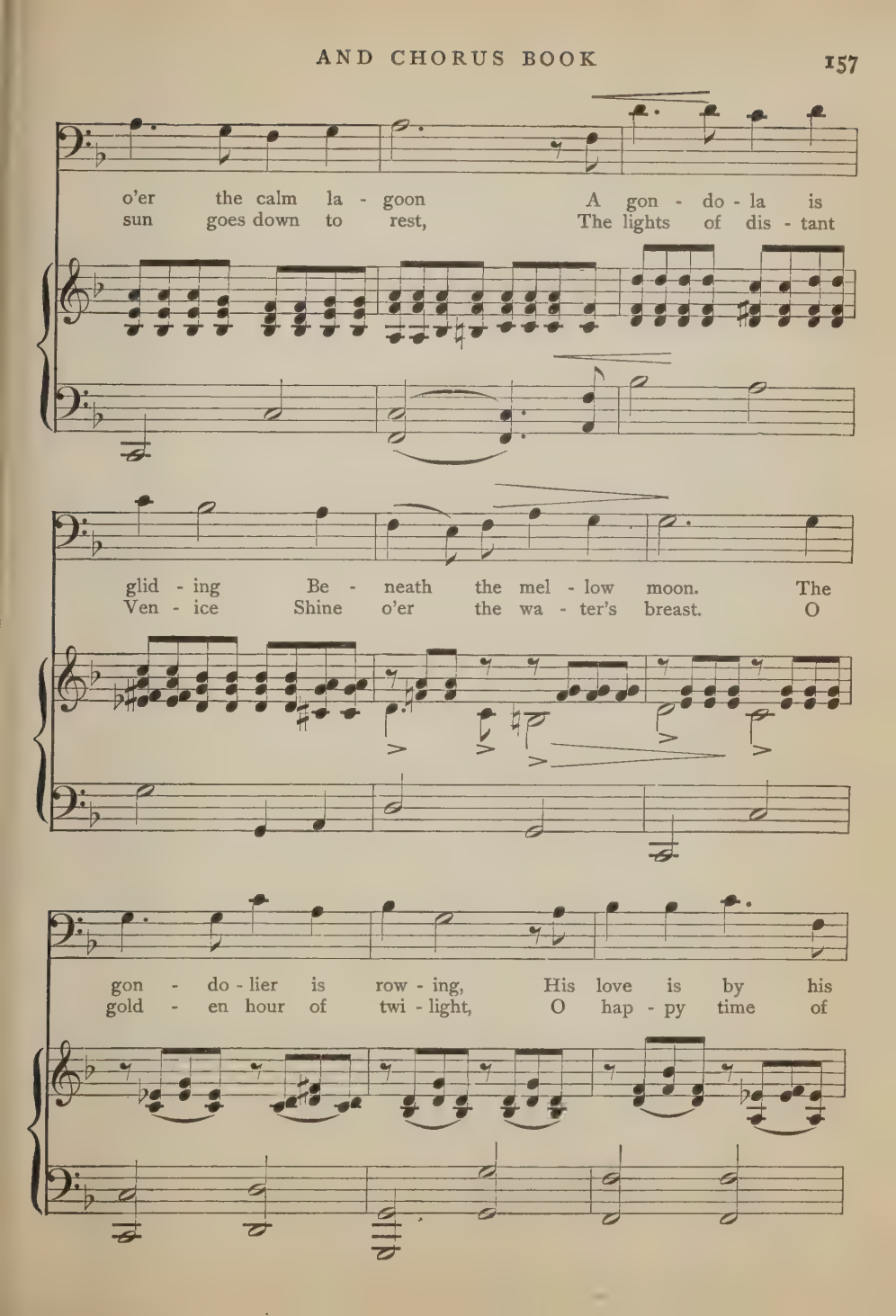
Otto Roeder
Arranged

f

p

1. 'Tis night on Ven - ice wa - ters, And
2. Far off in gold - en splen - dor The

p


o'er the calm la - goon A gon - do - la is
sun goes down to rest, The lights of dis - tant
glid - ing Be - neath the mel - low moon. The
Ven - ice Shine o'er the wa - ter's breast. O
gon - do - lier is row - ing, His love is by his
gold - en hour of twi - light, O hap - py time of

side, His eyes are bright with a glad love - light And he
love, When the joy - ous song is borne a - long To the

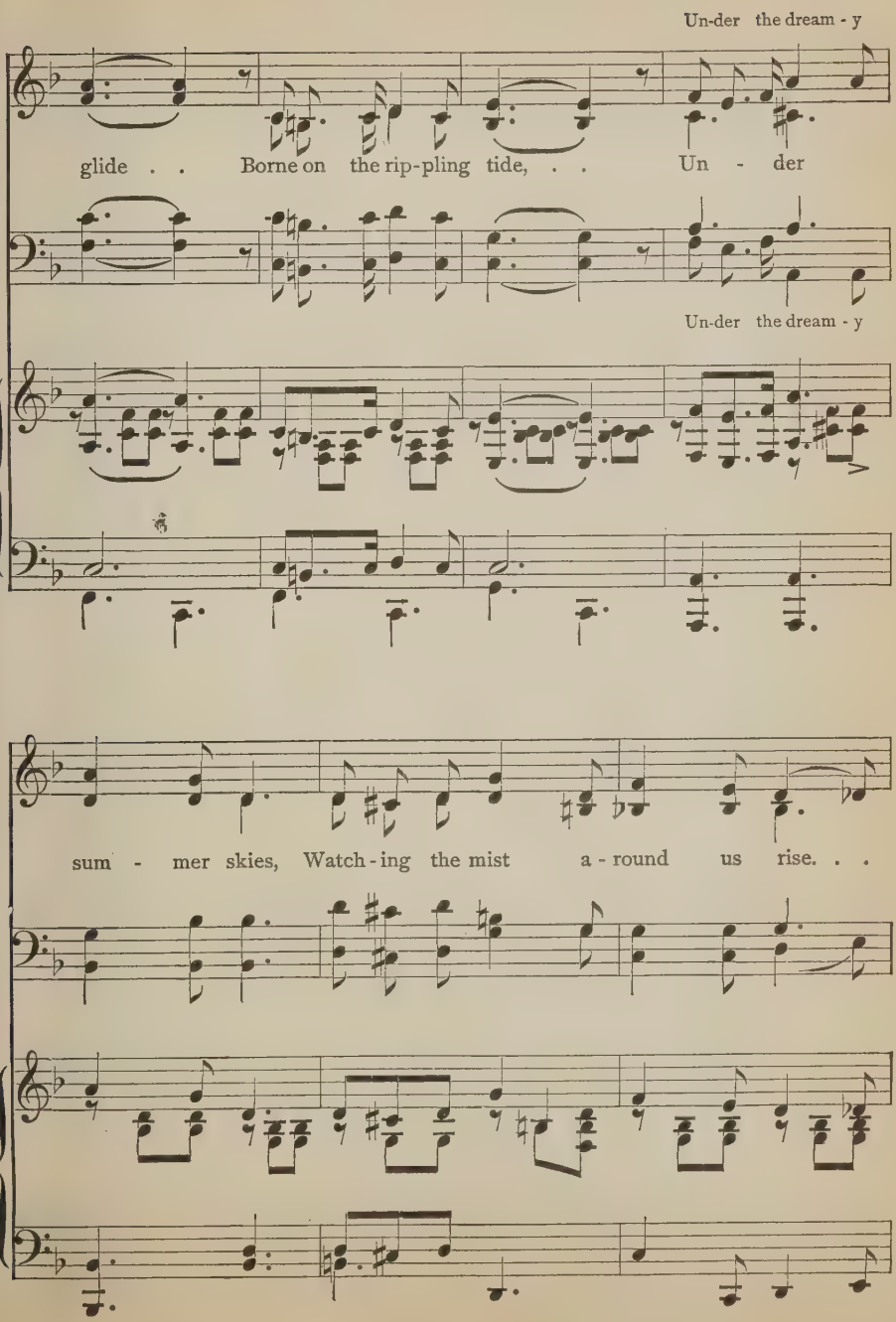
REFRAIN

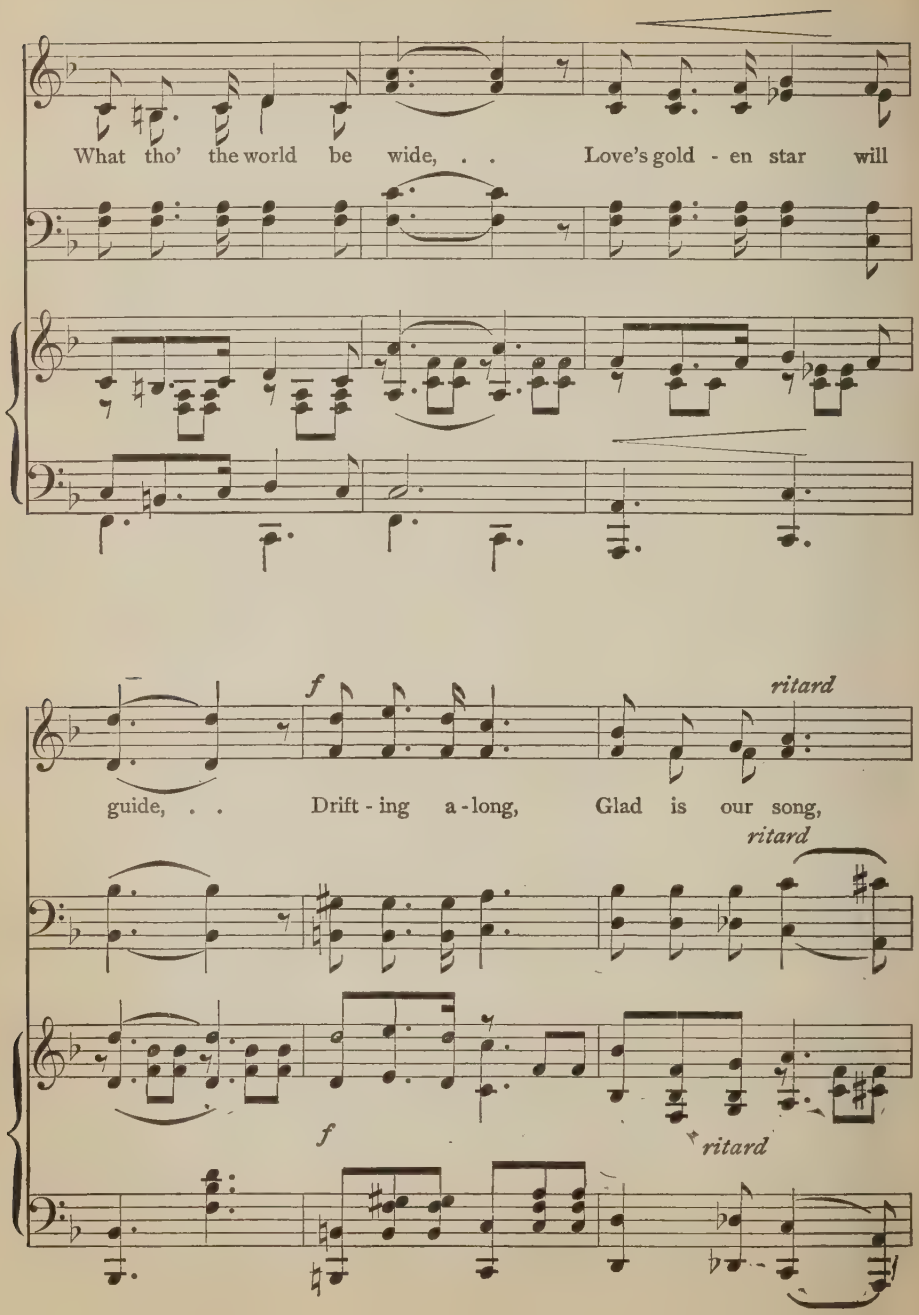
O - ver the foam we

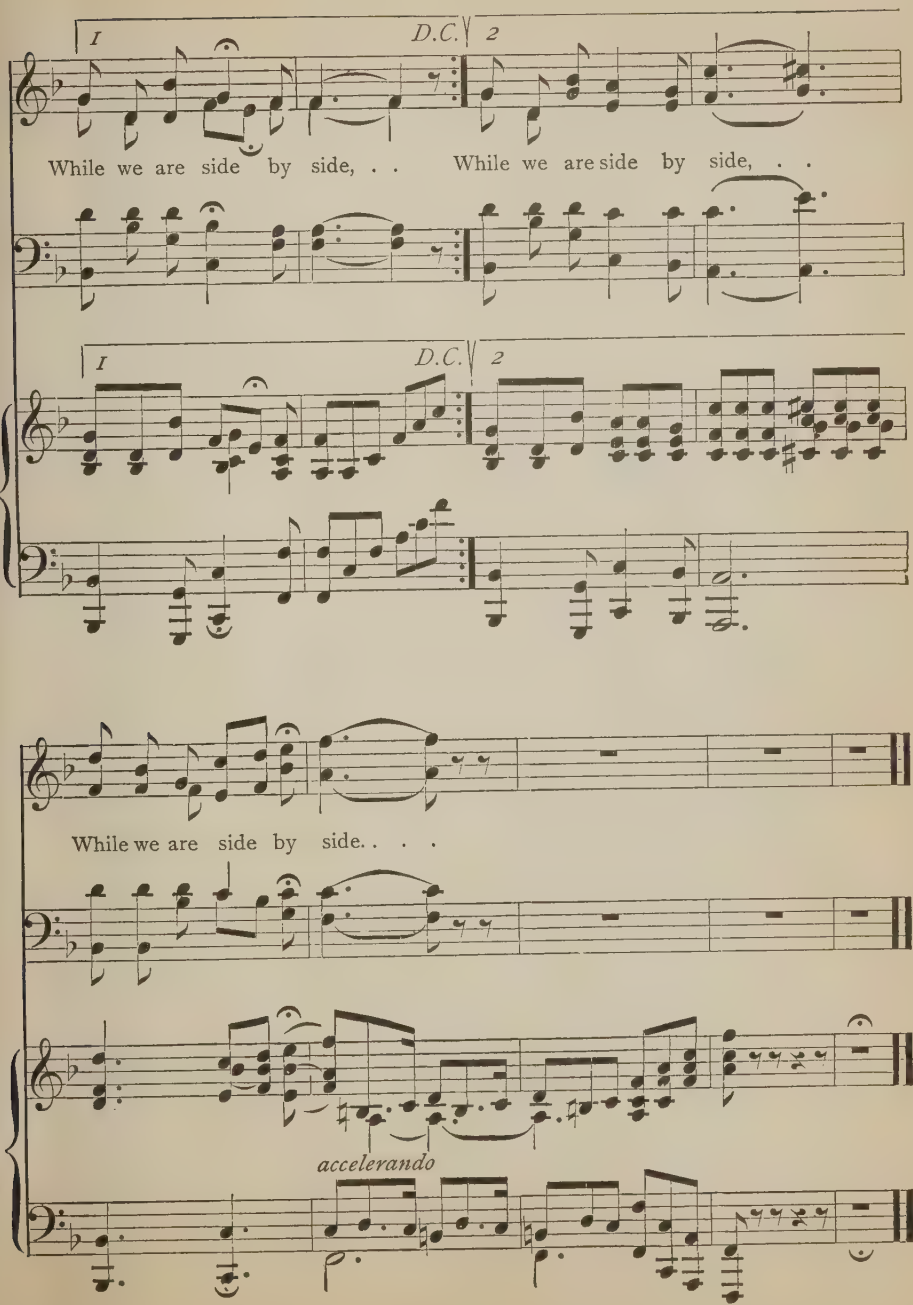
rall.

sings as they stem the tide.
sweet sum-mer stars a - bove.

rall.


Un-der the dream - y
glide . . Borne on the rip-pling tide, . . Un - der
Un-der the dream - y
sum - mer skies, Watch - ing the mist a - round us rise. . .


What tho' the world be wide, . . Love's gold - en star will
guide, . . Drift - ing a - long, Glad is our song,
f
ritard
ritard
f
ritard


1
D.C.
2
While we are side by side, . . While we are side by side, . .
1
D.C.
2
While we are side by side. . . .
accelerando

To the Hermit Thrush

English version by M. Louise Baum

F. Paolo Tosti
Arr. from "La Serenata"

Andantino

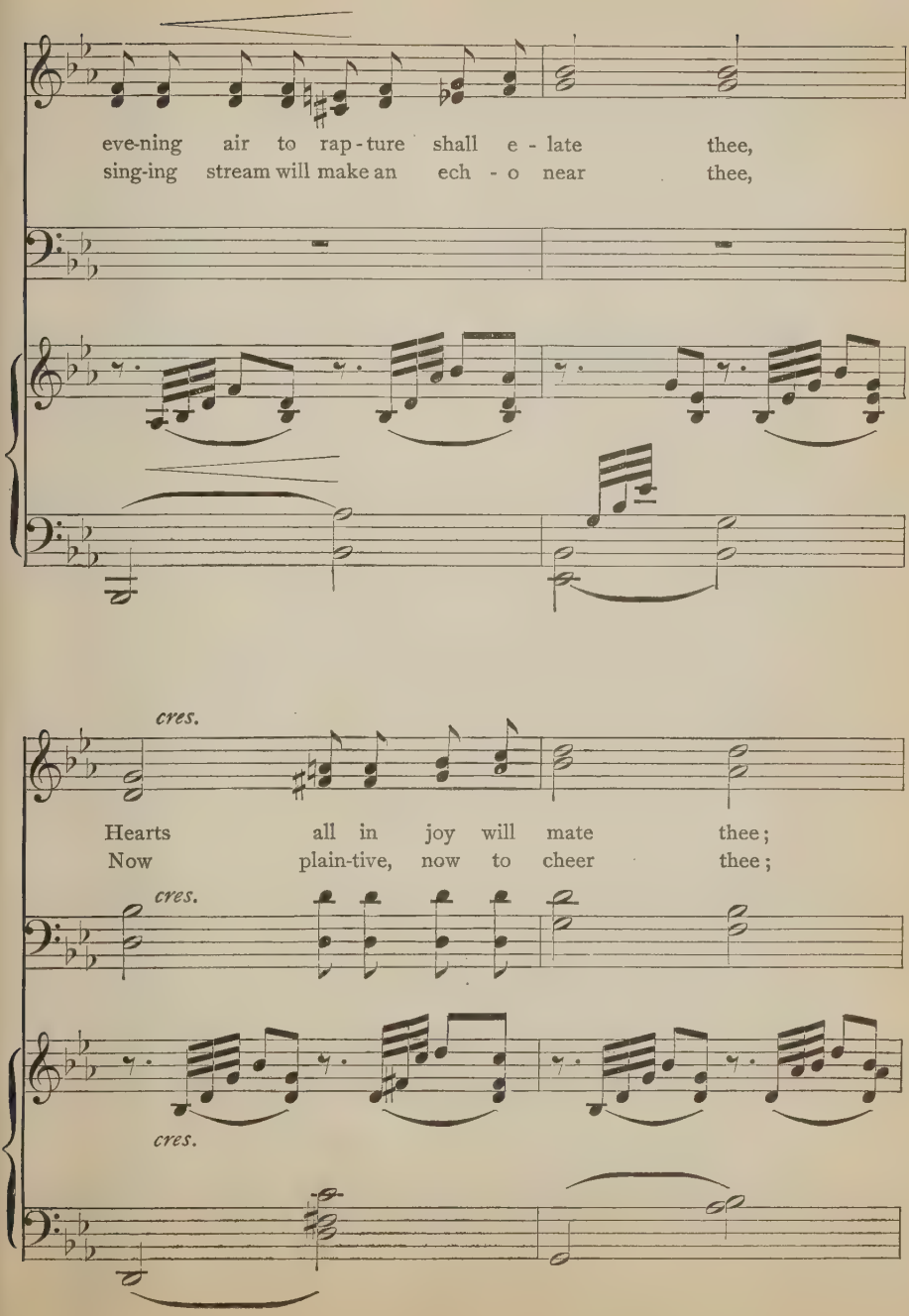
p

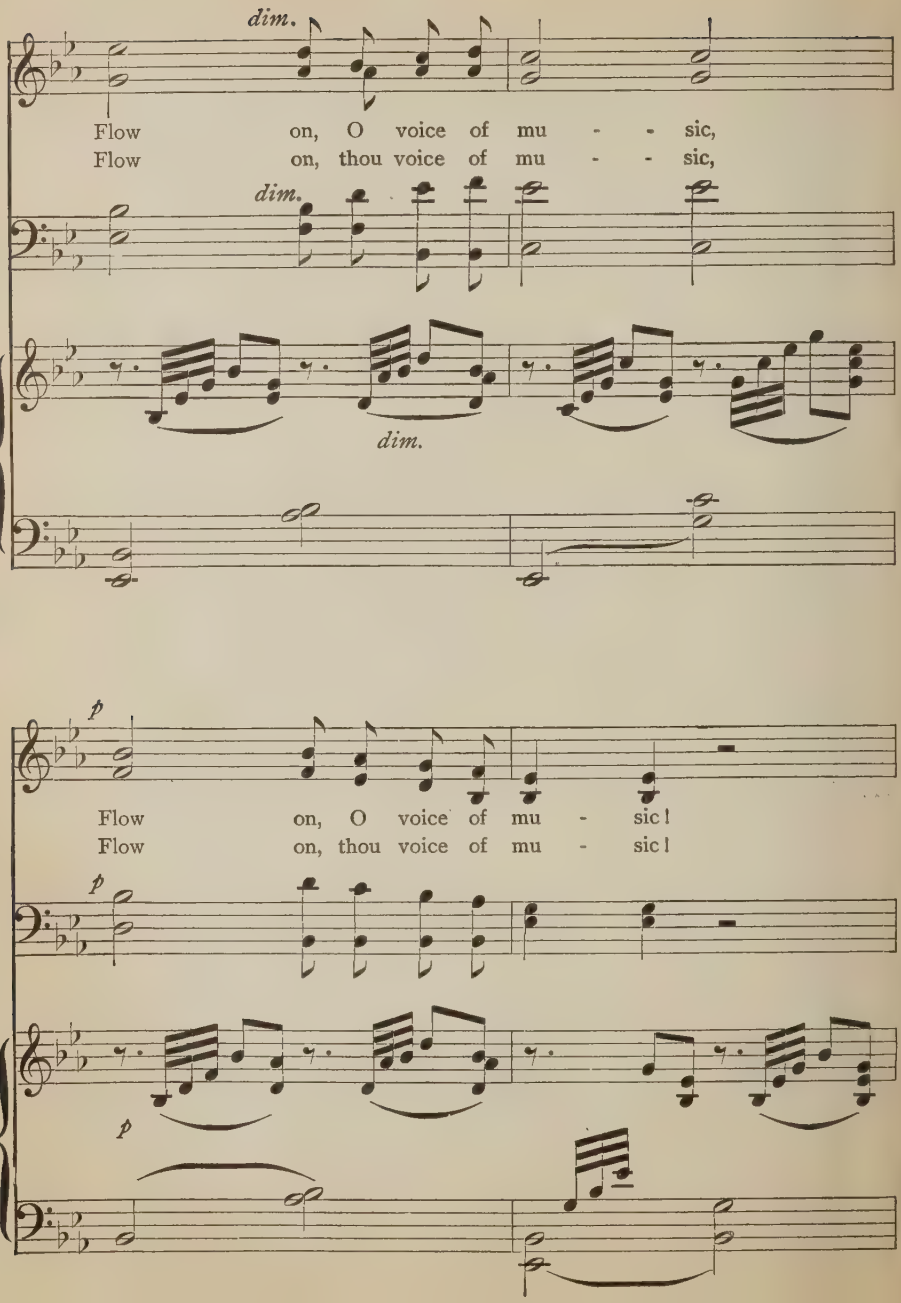
p

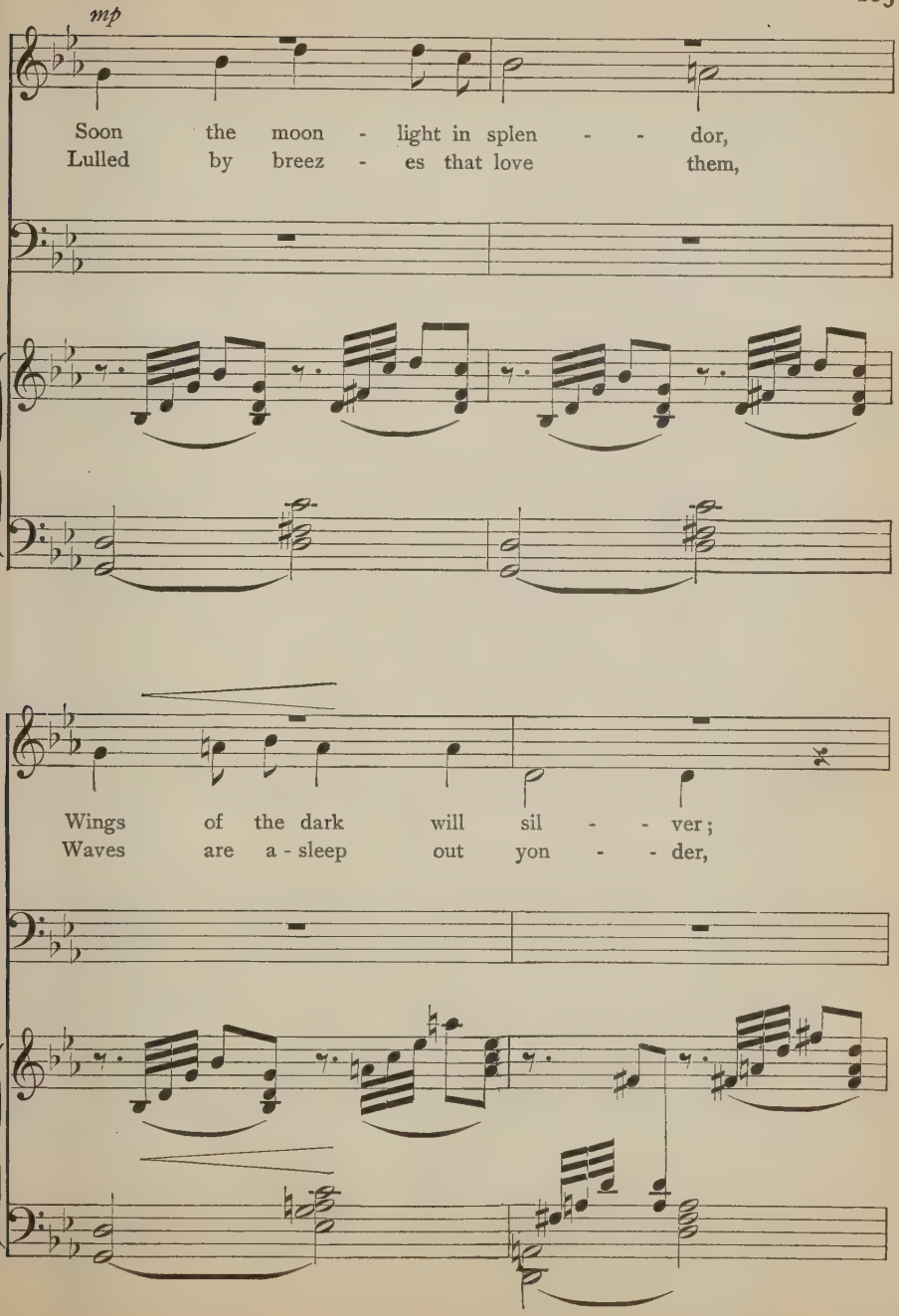
1. Flow then, O voice of mu - - sic, The
2. Flow then, O voice of mu - - sic, The

pp

twi - light hours a - wait thee; The
lone - ly stars will hear thee; The


eve-ning air to rap-ture shall e - late thee,
sing-ing stream will make an ech - o near thee,
cres.
Hearts all in joy will mate thee;
Now plain-tive, now to cheer thee;
cres.
cres.


dim.
Flow on, O voice of mu - - sic,
Flow on, thou voice of mu - - sic,
dim.
dim.
p
Flow on, O voice of mu - sic!
Flow on, thou voice of mu - sic!
p
p


mp
Soon the moon - light in splen - - dor,
Lulled by breez - es that love them,
Wings of the dark will sil - - ver;
Waves are a - sleep out yon - - der,

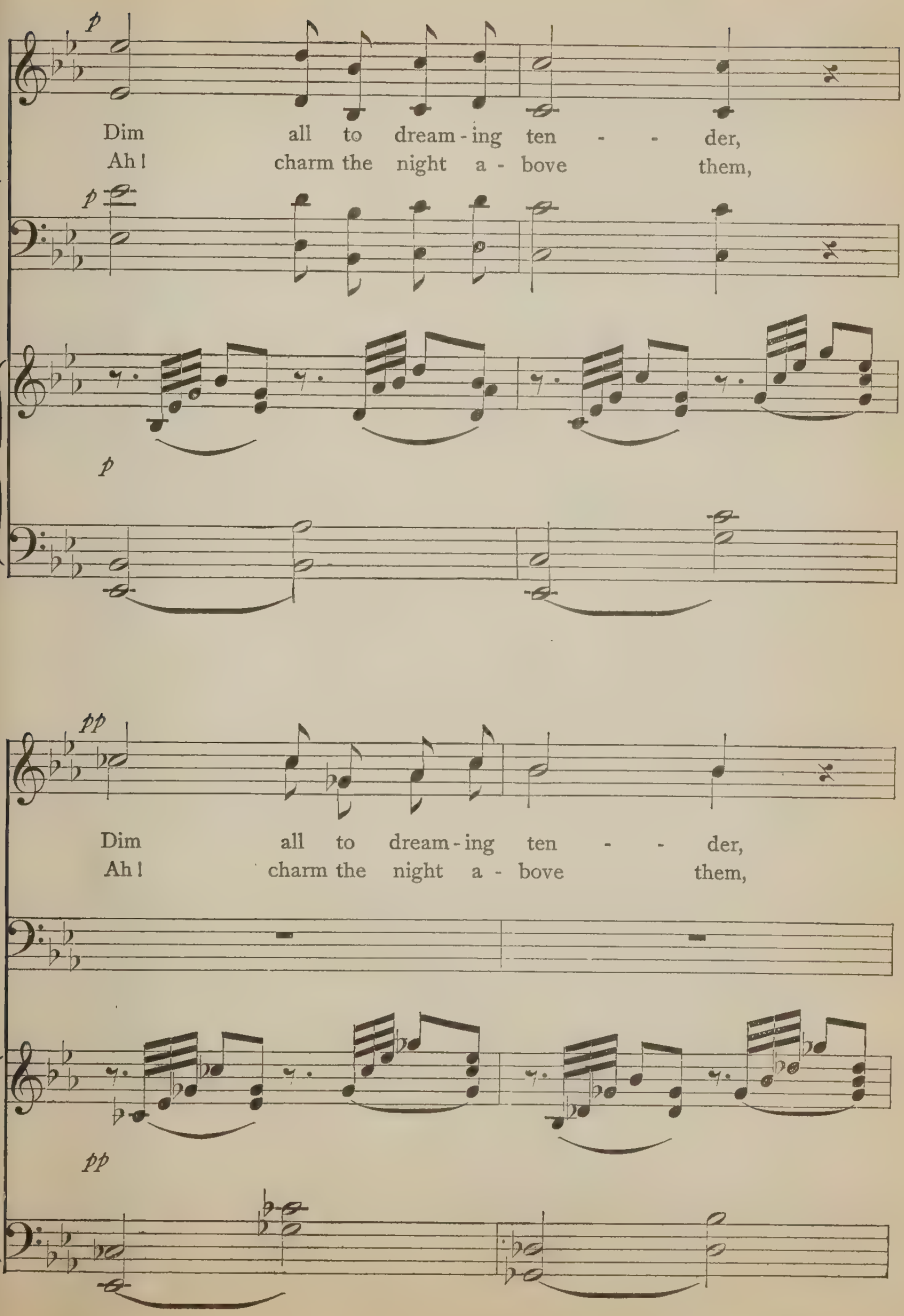
cres.

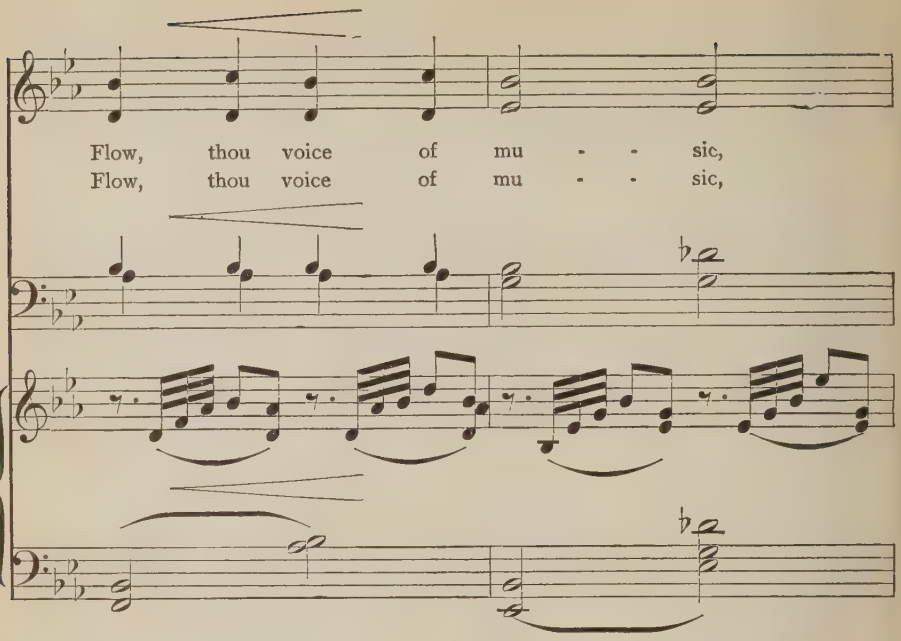
Sweet - ly thy ves - per hymn with sleep will dim All
All things are still, in - deed, thy song to heed, That

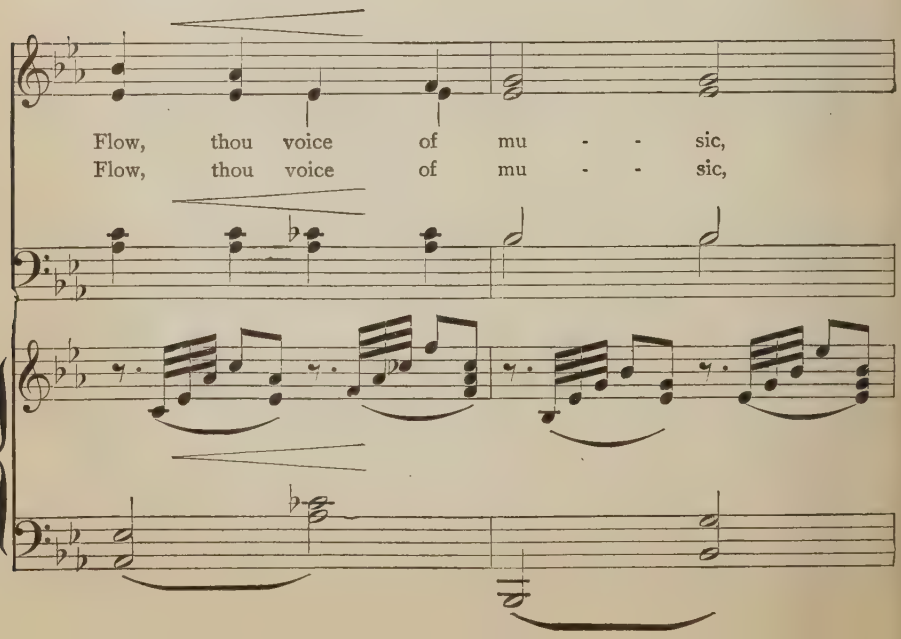
cres.

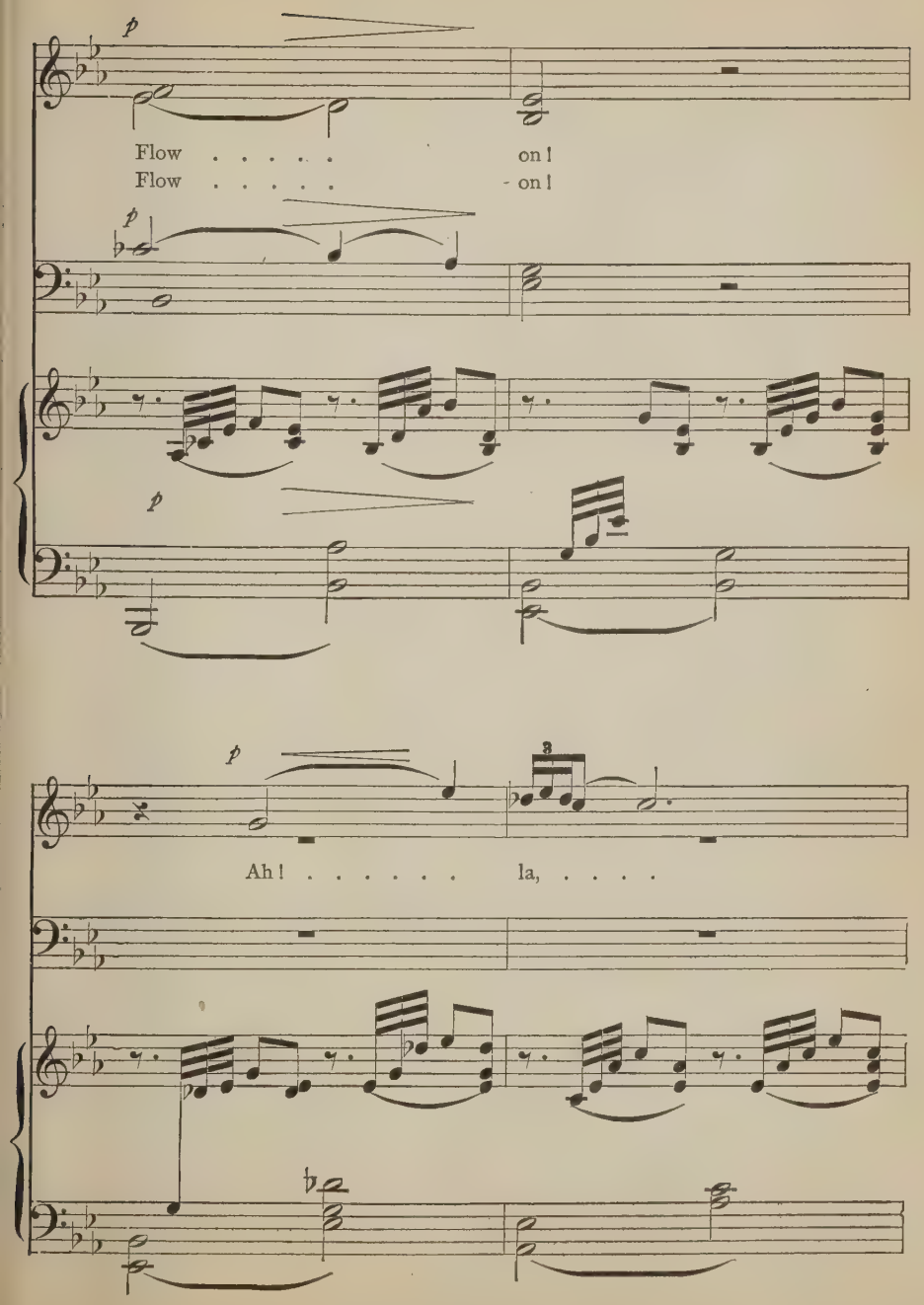
cres.

eyes to dream - ing ten - der.
charms the night a - bove them.


p
Dim all to dream-ing ten - - der,
Ah! charm the night a - bove them,
p
p
pp
Dim all to dream-ing ten - - der,
Ah! charm the night a - bove them,
pp


Flow, thou voice of mu - - sic,
Flow, thou voice of mu - - sic,


Flow, thou voice of mu - - sic,
Flow, thou voice of mu - - sic,


p
Flow . . . . . on!
Flow . . . . . on!
p
p
p
3
Ah! . . . . . la, ...

pp

Ah! la. . . . . .

pp

pp

Old Folks at Home [1]

Stephen C. Foster *Stephen C. Foster*

Moderato espress.

mp

1. 'Way down up - on the Suwa - nee riv - er, Far, far a - way,
2. All round the lit - tle farm I wan-der'd When I was young;

mp

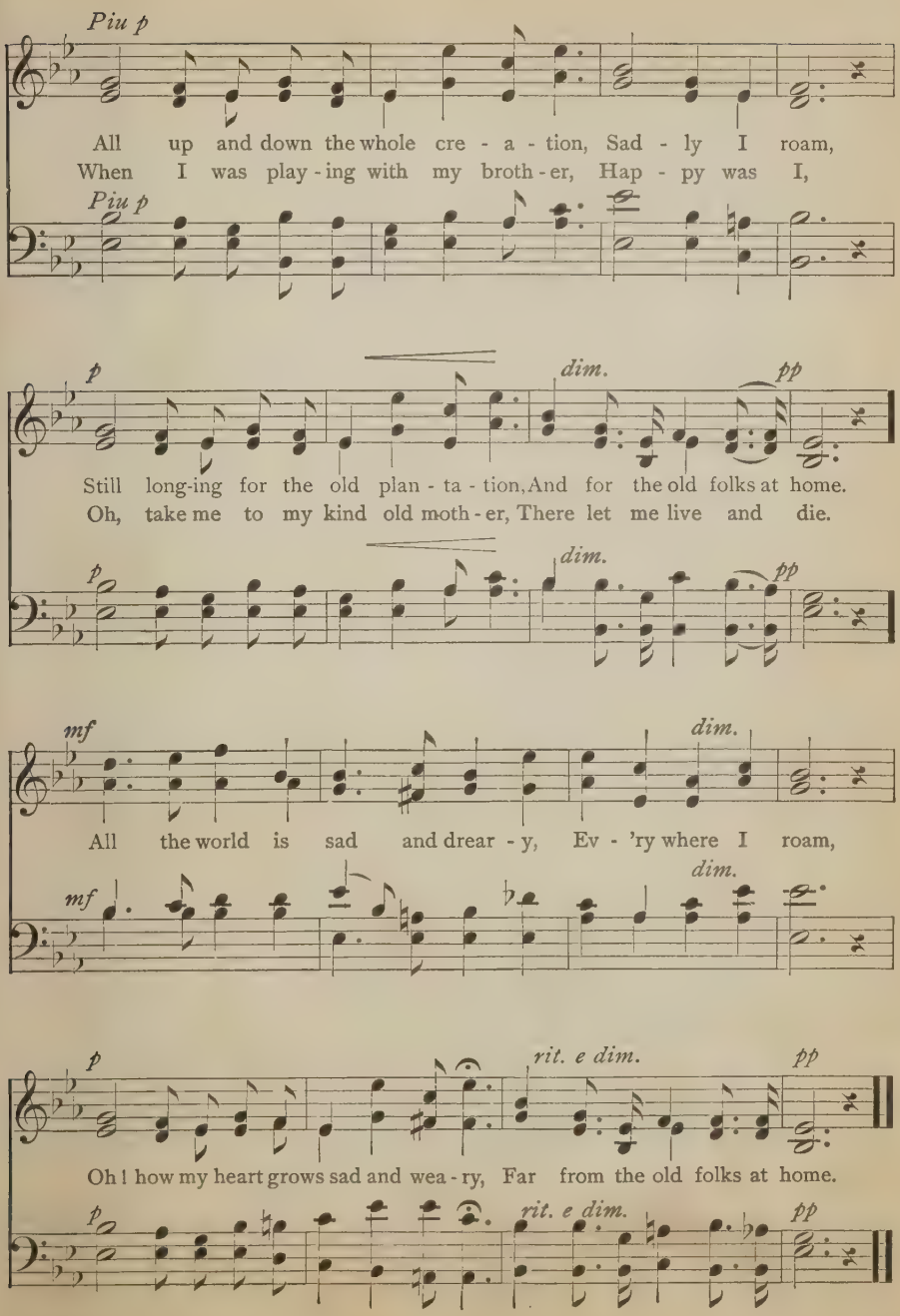
p *ten.* *dim.*

There's where my heart is turn - ing ev - er. There's where the old folks stay.
Then man - y hap - py days I squan-der'd, Man - y the songs I sung.

ten. *dim.*

p

[1] Complete in three upper voices


Piu p
All up and down the whole cre - a - tion, Sad - ly I roam,
When I was play - ing with my broth - er, Hap - py was I,
Piu p
p
dim.
pp
Still long-ing for the old plan - ta - tion, And for the old folks at home.
Oh, take me to my kind old moth - er, There let me live and die.
p
dim.
pp
mf
dim.
All the world is sad and drear - y, Ev - 'ry where I roam,
mf
dim.
p
rit. e dim.
pp
Oh! how my heart grows sad and wea - ry, Far from the old folks at home.
p
rit. e dim.
pp

What Have We Done To-day?

Nixon Waterman *Arthur B. Targett*

mp Andante cantabile

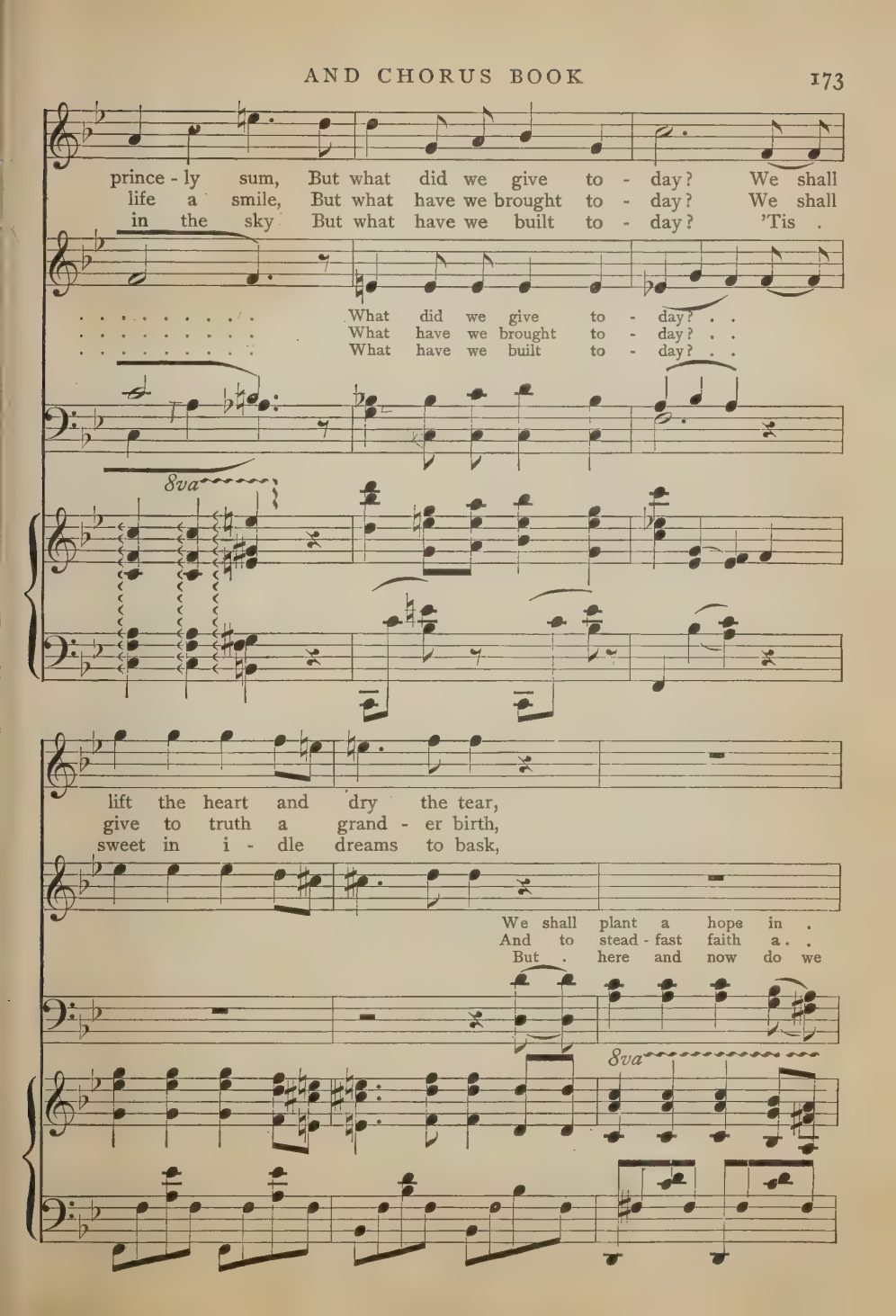
1. We shall do so much in the years to come, But
2. We shall be so kind in the aft - er - while, But
3. We shall reap such joys in the by - and - by, But

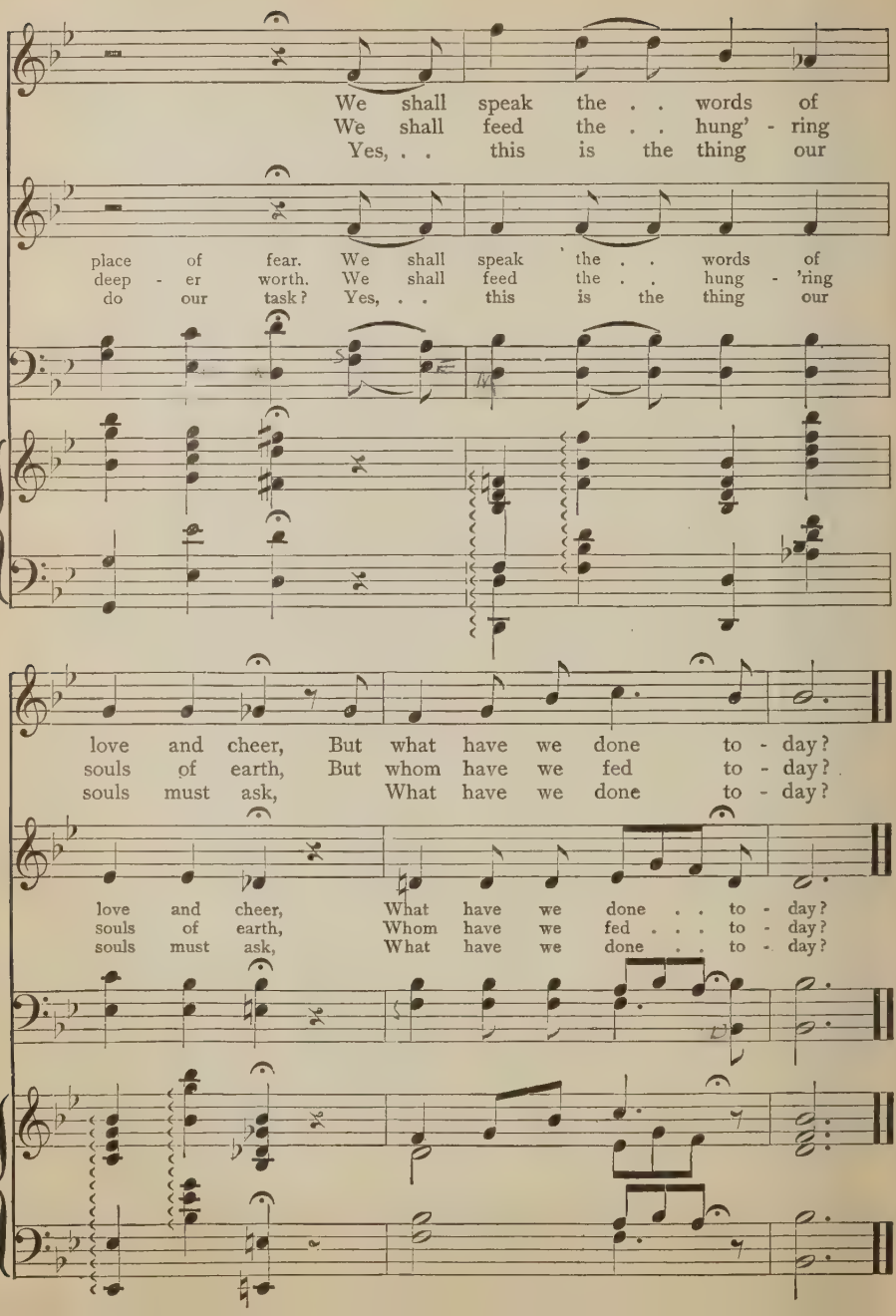
Uh . . . . . .

what have we done to - day? We shall give our gold in a
what have we been to - day? We shall bring each lone - ly
what have we sown to - day? We shall build us man - sions

what have we done to - day?
what have we been to - day?
what have we sown to - day?

Uh . . . . . .


prince - ly sum, But what did we give to - day? We shall
life a smile, But what have we brought to - day? We shall
in the sky But what have we built to - day? 'Tis .
What did we give to - day? . .
What have we brought to - day? . .
What have we built to - day? . .
8va
lift the heart and dry the tear,
give to truth a grand - er birth,
sweet in i - dle dreams to bask,
We shall plant a hope in .
And to stead - fast faith a . .
But . here and now do we
8va


We shall speak the . . words of
We shall feed the . . hung' - ring
Yes, . . this is the thing our
place of fear. We shall speak the . . words of
deep - er worth. We shall feed the . . hung - 'ring
do our task? Yes, . . this is the thing our
love and cheer, But what have we done to - day?
souls of earth, But whom have we fed to - day?
souls must ask, What have we done to - day?
love and cheer, What have we done . . to - day?
souls of earth, Whom have we fed . . . to - day?
souls must ask, What have we done . . to - day?

O Sea, How Fair Art Thou[1]

H. Weidt

Andante espressivo

1. O, by thy side I'm hap - py When day is al-most gone, And
2. O, Sea, how wide the vi - sion That o - pens to my sight, When

sun - set's gold - en ar - go- sies Are float - ing smooth-ly on; Thy
ten - der twi - light soft - ly draws The cur - tain of the night! The

waves . . are creep-ing o'er the sand, Thy breath is on my
troub - ling world slips far a - way, Thy glo - ry fills me

poco animato e cres.

brow; My joy - ful heart is sing - ing, My joy - ful heart is
now; My joy - ful heart is sing - ing, My joy - ful heart is

poco animato e cres.

[1] Complete in three upper voices

f *a tempo* *dim.*

sing - ing, How fair, O Sea, how fair . . art
sing - ing, How fair, O Sea, how fair . . art

f *a tempo* *dim.*

rit. e cres. *ff*

thou! How fair, how fair, how fair . . . art thou!
thou! How fair, how fair, how fair . . . art thou!

rit. e cres. *ff*

The Stormy Petrel

M. A. L. Lane *Wilson White*

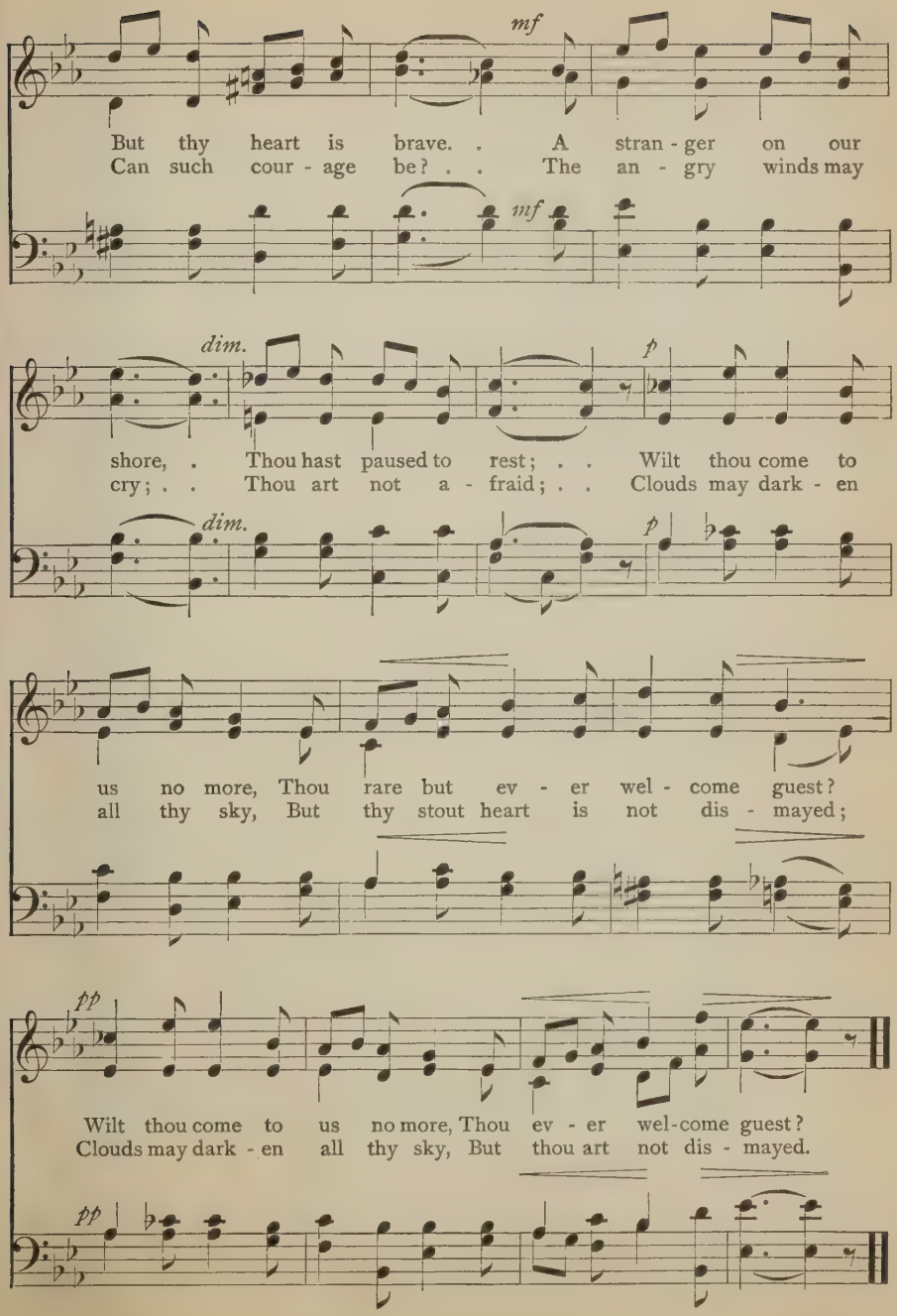
Grazioso

mp

1. Like a swal - low, fly - ing low, Like a sea - gull,
2. Lit - tle com - rade, weak and small, Thou hast crossed the

mp

on the wave, Thou hast man - y miles to go,
track - less sea; Thou hast dared ad - ven - ture all;


mf
But thy heart is brave. . A stran - ger on our
Can such cour - age be? . . The an - gry winds may
mf
dim.
p
shore, . Thou hast paused to rest; . . Wilt thou come to
cry; . . Thou art not a - fraid; . . Clouds may dark - en
dim.
p
us no more, Thou rare but ev - er wel - come guest?
all thy sky, But thy stout heart is not dis - mayed;
pp
Wilt thou come to us no more, Thou ev - er wel-come guest?
Clouds may dark - en all thy sky, But thou art not dis - mayed.
pp

The Old Oaken Bucket

Samuel Woodworth *E. Kaillmark*

Colla voce *pp*

1, 2 and 3. Oak - en buck - et, iron - bound

pp

1. How dear to this heart are the scenes of my
2. The moss - cov - ered buck - et I hailed as a
3. How sweet from the green moss - y brim to re -

mf

dim.

buck - et, The moss - cov - ered buck - et in the

dim.

child - hood, When fond rec - ol - lec - tion pre - sents them to
treas - ure, For of - ten at noon, when re - turned from the
ceive it, As, poised on the curb, it in - clined to my

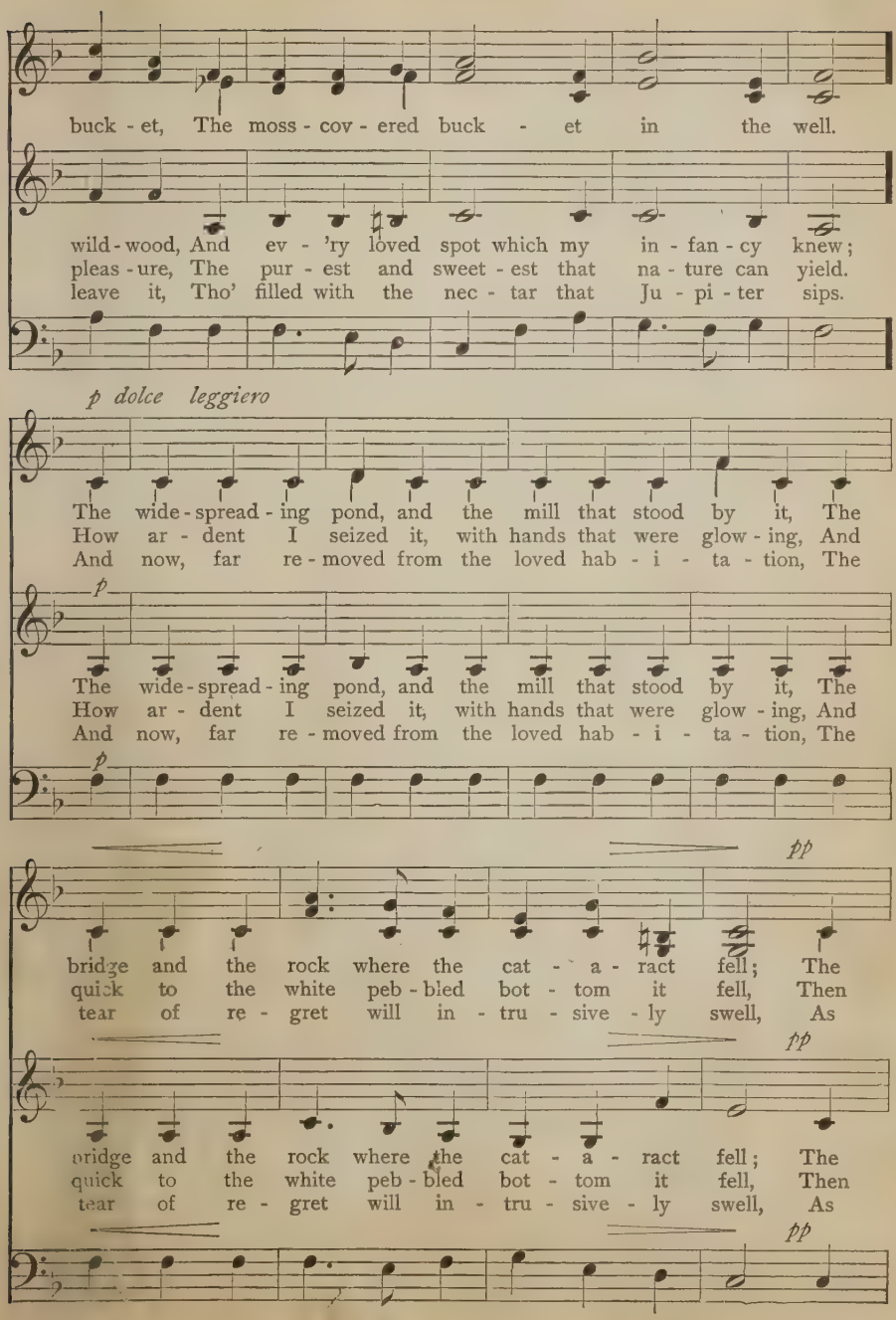
pp

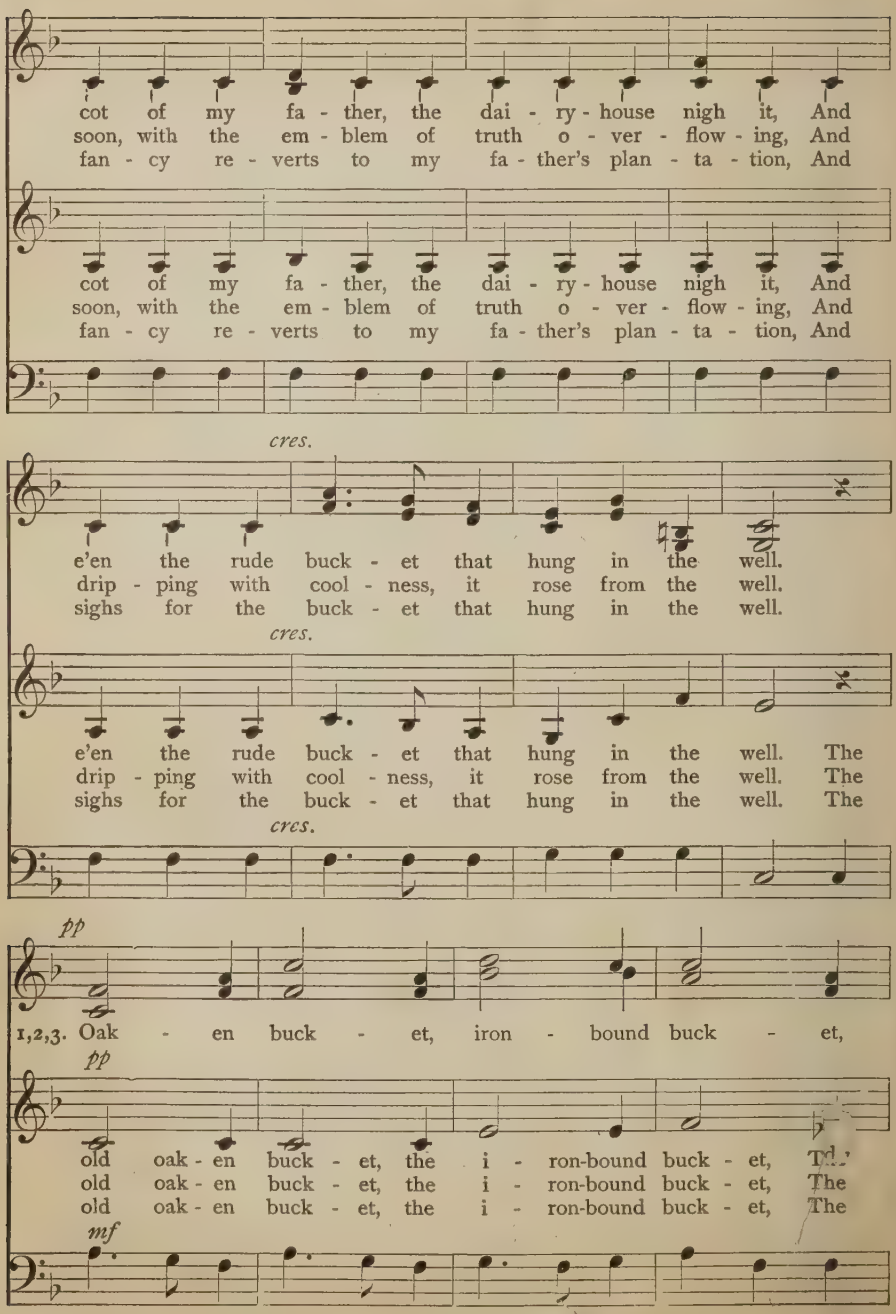
well. Oak - en buck - et, iron - bound

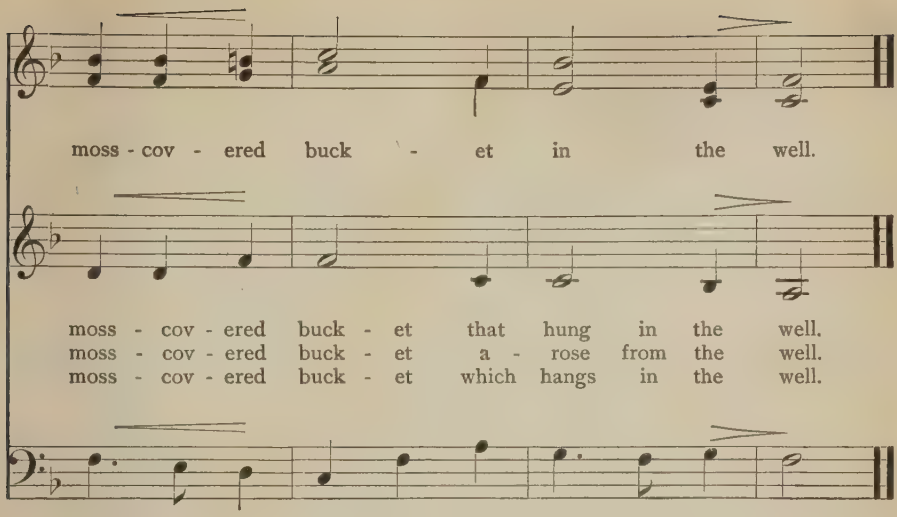
pp

view! The or - chard, the mead - ow, the deep tan - gled
field, I found it the source of an ex - qui - site
lips! Not a full blush - ing gob - let could tempt me to

mf

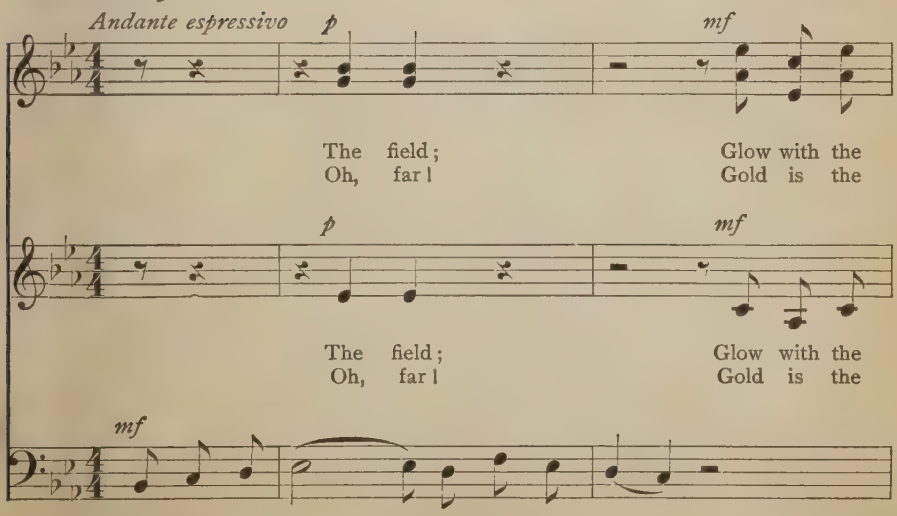

buck - et, The moss - cov - ered buck - et in the well.
wild - wood, And ev - 'ry loved spot which my in - fan - cy knew;
pleas - ure, The pur - est and sweet - est that na - ture can yield.
leave it, Tho' filled with the nec - tar that Ju - pi - ter sips.
p dolce leggiero
The wide - spread - ing pond, and the mill that stood by it, The
How ar - dent I seized it, with hands that were glow - ing, And
And now, far re - moved from the loved hab - i - ta - tion, The
p
The wide - spread - ing pond, and the mill that stood by it, The
How ar - dent I seized it, with hands that were glow - ing, And
And now, far re - moved from the loved hab - i - ta - tion, The
p
pp
bridge and the rock where the cat - a - ract fell; The
quick to the white peb - bled bot - tom it fell, Then
tear of re - gret will in - tru - sive - ly swell, As
pp
bridge and the rock where the cat - a - ract fell; The
quick to the white peb - bled bot - tom it fell, Then
tear of re - gret will in - tru - sive - ly swell, As
pp


cot of my fa - ther, the dai - ry - house nigh it, And
soon, with the em - blem of truth o - ver - flow - ing, And
fan - cy re - verts to my fa - ther's plan - ta - tion, And
cot of my fa - ther, the dai - ry - house nigh it, And
soon, with the em - blem of truth o - ver - flow - ing, And
fan - cy re - verts to my fa - ther's plan - ta - tion, And
cres.
e'en the rude buck - et that hung in the well.
drip - ping with cool - ness, it rose from the well.
sighs for the buck - et that hung in the well.
cres.
e'en the rude buck - et that hung in the well. The
drip - ping with cool - ness, it rose from the well. The
sighs for the buck - et that hung in the well. The
cres.
pp
1,2,3. Oak - en buck - et, iron - bound buck - et,
pp
old oak - en buck - et, the i - ron-bound buck - et, The
old oak - en buck - et, the i - ron-bound buck - et, The
old oak - en buck - et, the i - ron-bound buck - et, The
mf

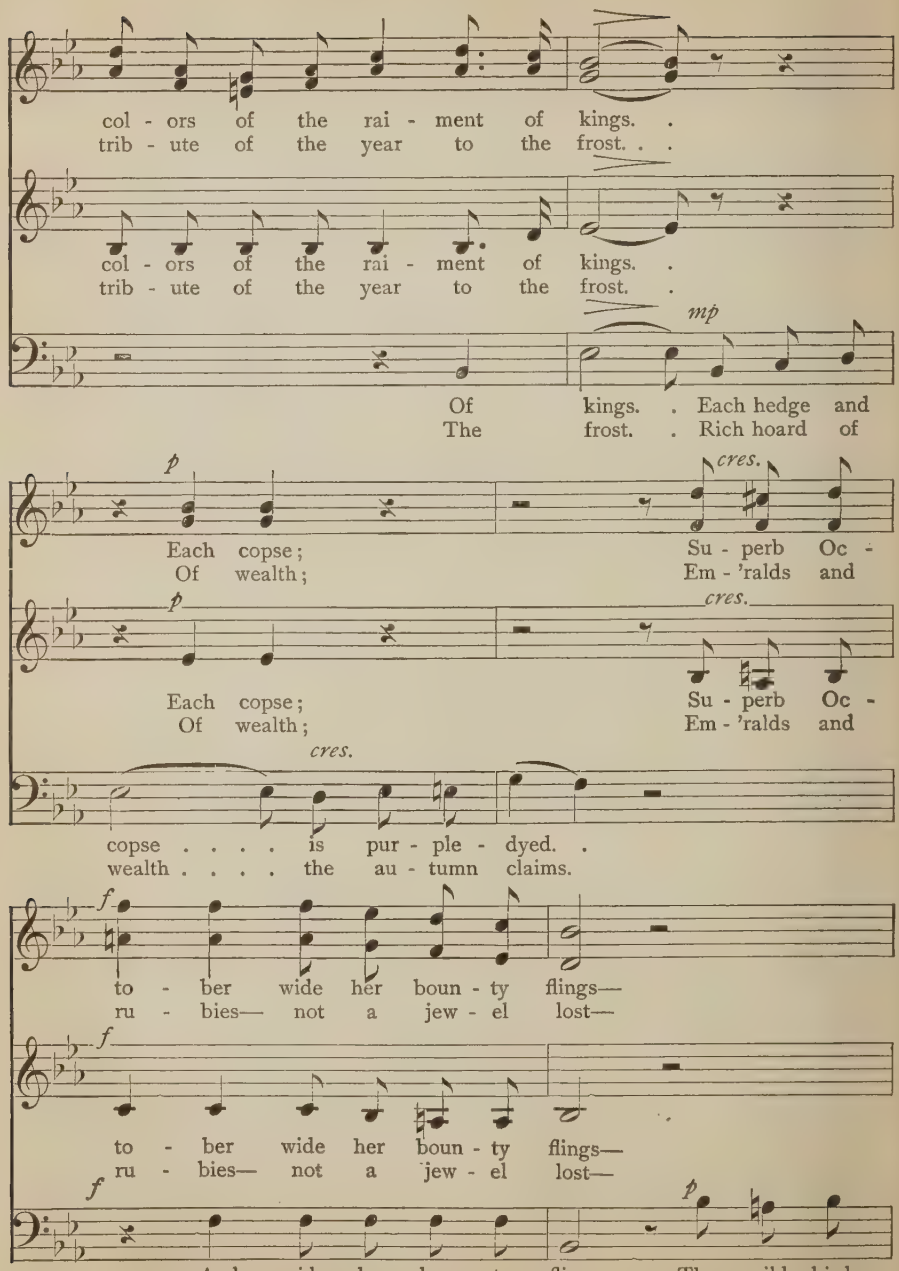


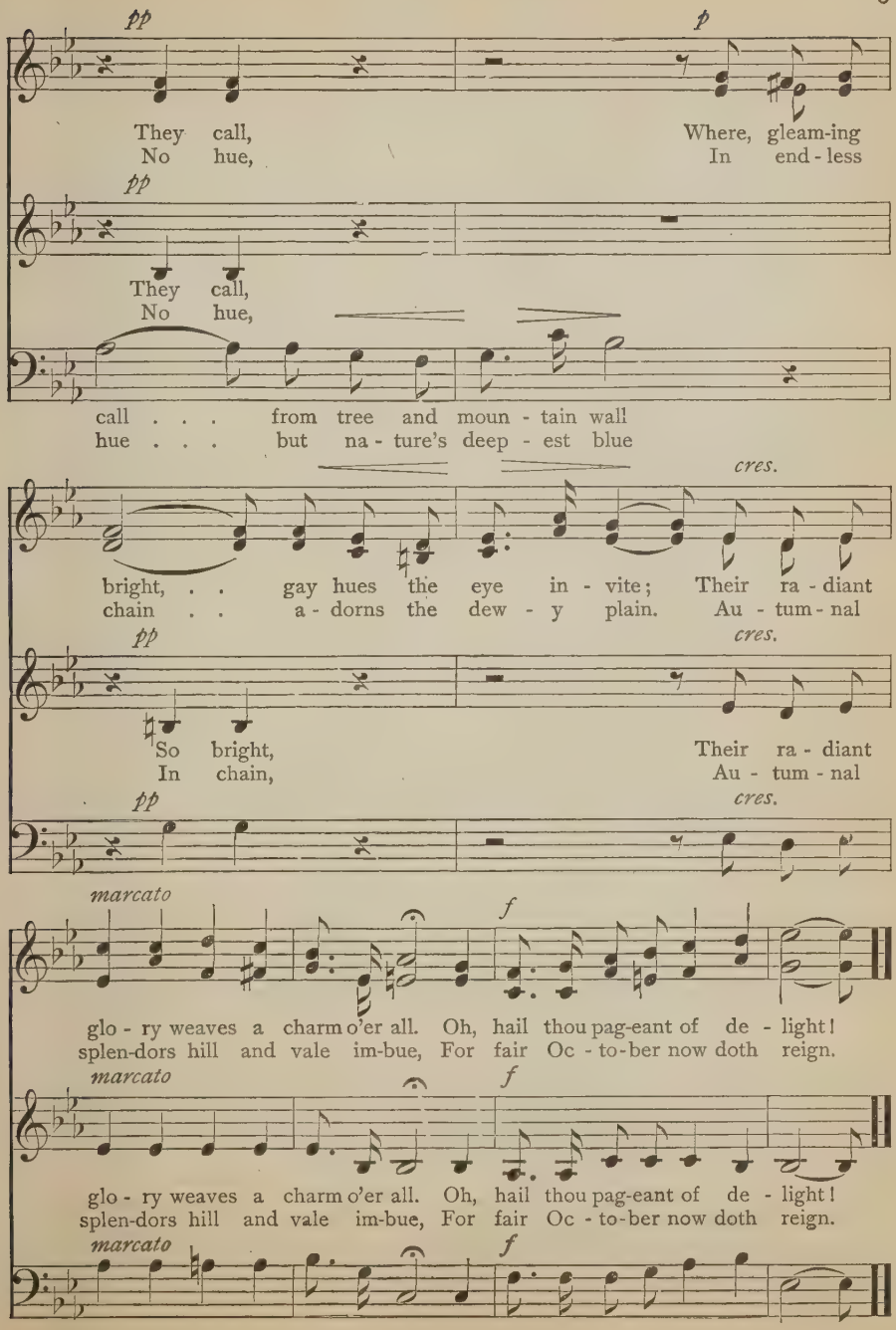
Fair October

Allan Harvey *L. S. Wilson*



1. The wood and field, . . . the coun-try side,
2. Oh, near and far . . . the way-side flames!


col - ors of the rai - ment of kings.
trib - ute of the year to the frost.
col - ors of the rai - ment of kings.
trib - ute of the year to the frost.
mp
Of kings. Each hedge and
The frost. Rich hoard of
p
cres.
Each copse; Su - perb Oc -
Of wealth; Em - 'ralds and
p
cres.
Each copse; Su - perb Oc -
Of wealth; Em - 'ralds and
cres.
copse . . . . is pur - ple - dyed.
wealth . . . . the au - tumn claims.
f
to - ber wide her boun - ty flings—
ru - bies— not a jew - el lost—
f
to - ber wide her boun - ty flings—
ru - bies— not a jew - el lost—
f
p
And wide her boun - ty flings— The wild birds
And not a jew - el lost— No rose - bud


pp
p
They call, Where, gleam-ing
No hue, In end-less
pp
They call,
No hue,
call . . . from tree and moun - tain wall
hue . . . but na - ture's deep - est blue
cres.
bright, . . gay hues the eye in - vite; Their ra - diant
chain . . a - dorns the dew - y plain. Au - tum - nal
pp
cres.
So bright, Their ra - diant
In chain, Au - tum - nal
pp
cres.
marcato
f
glo - ry weaves a charm o'er all. Oh, hail thou pag-eant of de - light!
splen-dors hill and vale im-bue, For fair Oc - to-ber now doth reign.
marcato
f
glo - ry weaves a charm o'er all. Oh, hail thou pag-eant of de - light!
splen-dors hill and vale im-bue, For fair Oc - to-ber now doth reign.
marcato
f

Spirit of Peace[1]

M. A. L. Lane

Ludwig Van Beethoven
Arr. from op. 97 by Sewall Day

Andante cantabile

p dolce

1. Heark - en, O Spir - it, we ask thine aid, thy pro -
2. Spir - it, be - lov - ed, there is no com - fort with -

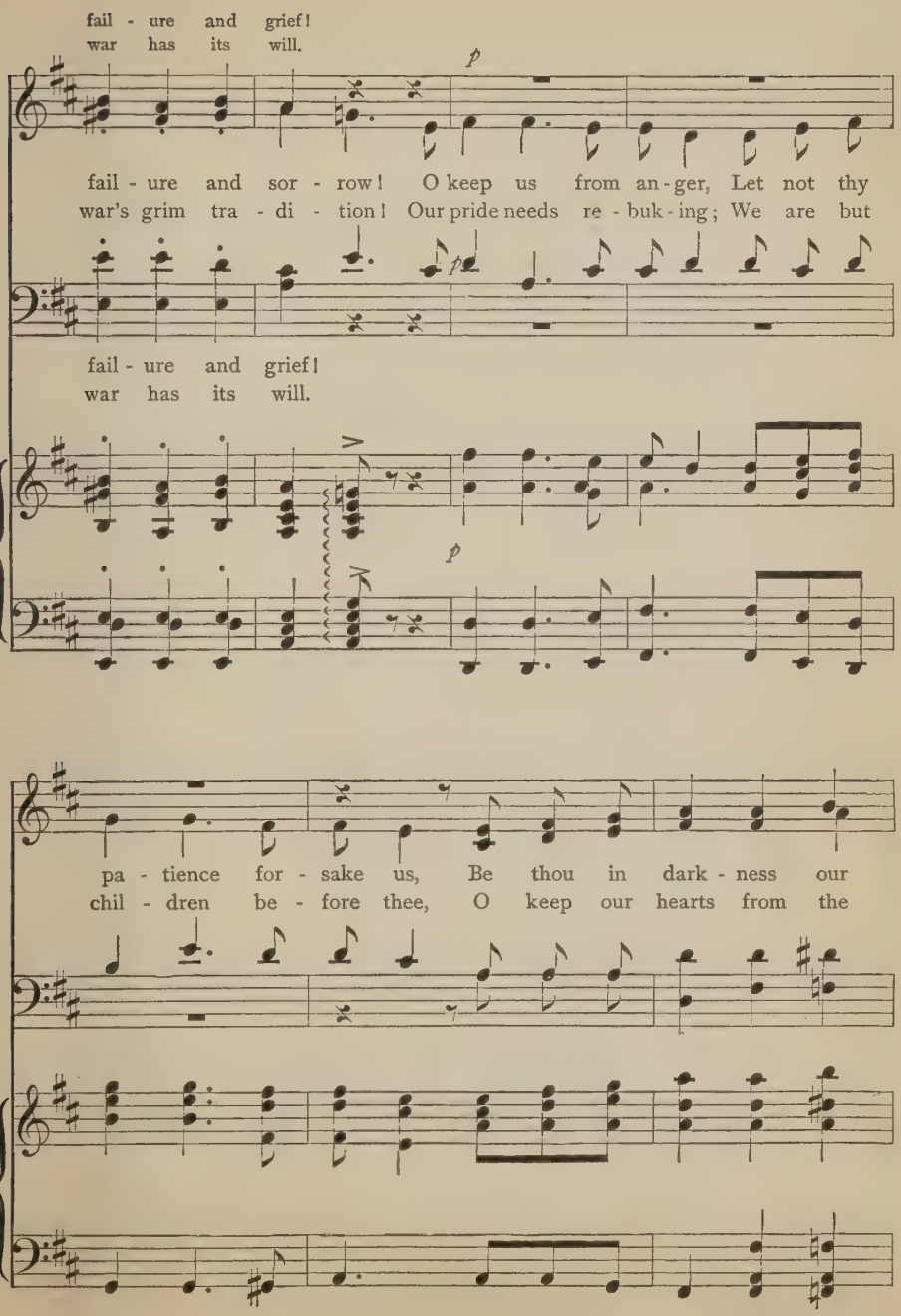
p dolce

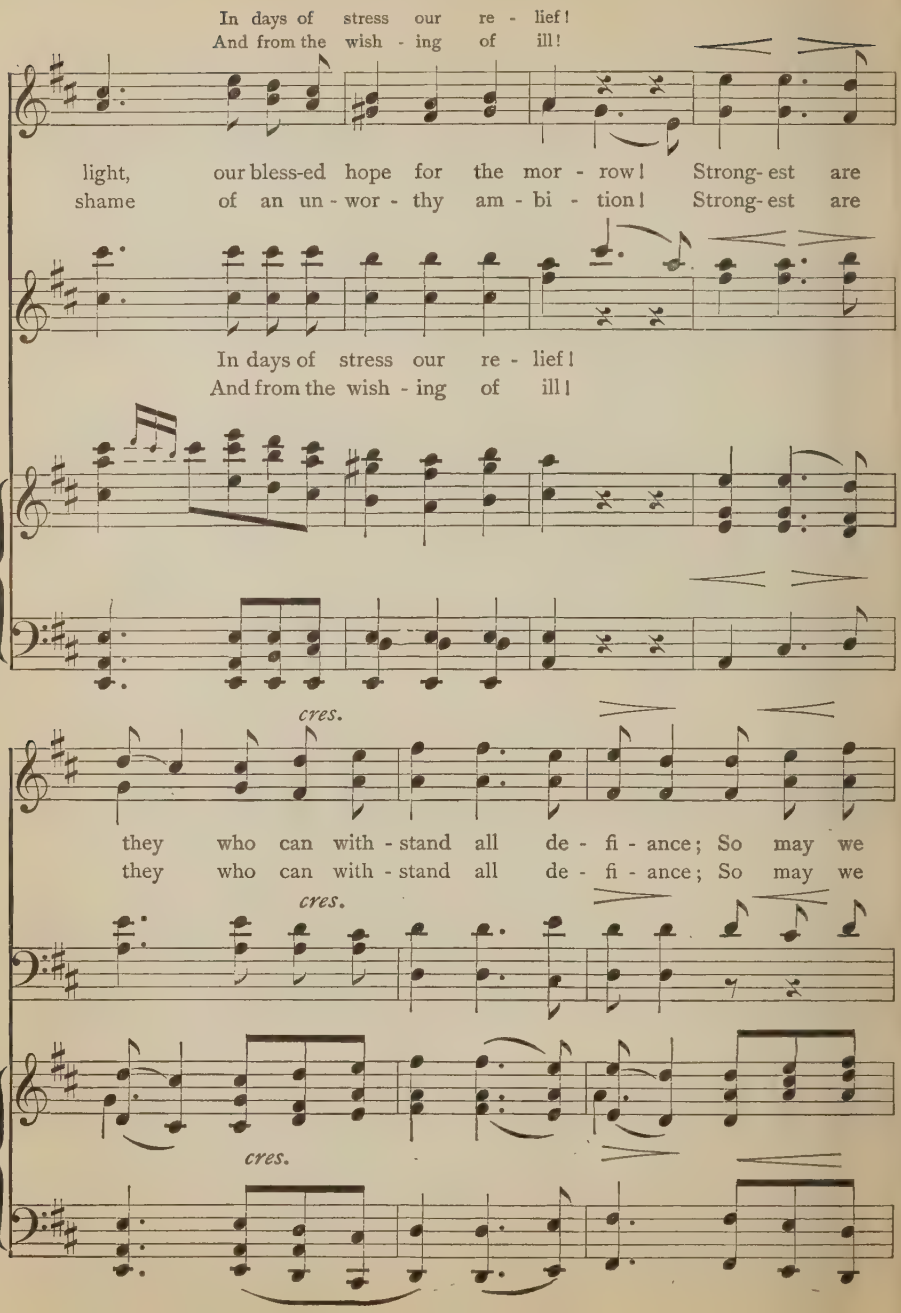
in times of
are found where

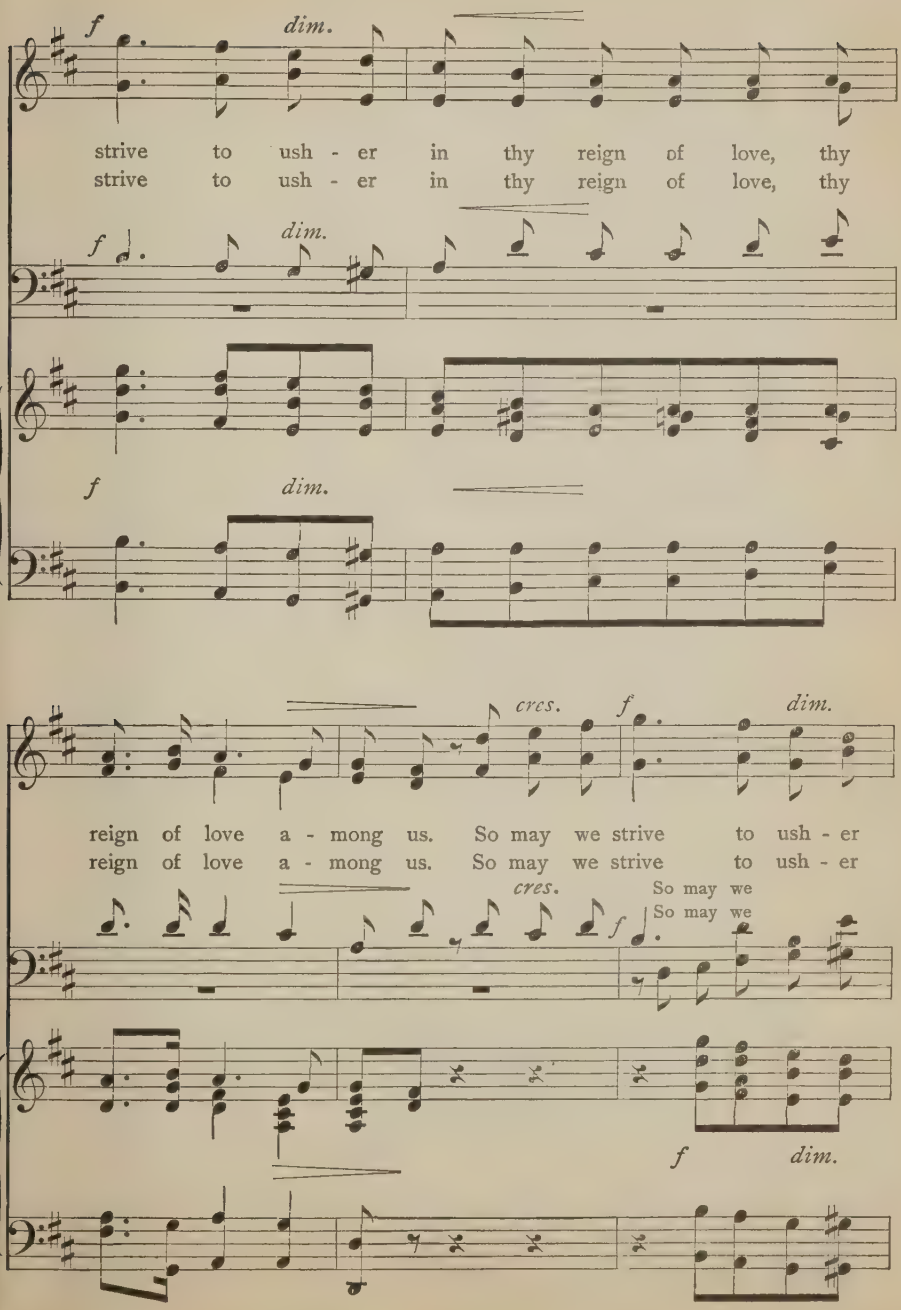
tec - tion, In times of tri - umph and joy, in times of
out thee, For wretch - ed ter - ror and pain be - long to

in times of
are found where

1 Complete in three upper voices


fail - ure and grief!
war has its will.
p
fail - ure and sor - row! O keep us from an - ger, Let not thy
war's grim tra - di - tion! Our pride needs re - buk - ing; We are but
p
fail - ure and grief!
war has its will.
p
pa - tience for - sake us, Be thou in dark - ness our
chil - dren be - fore thee, O keep our hearts from the


In days of stress our re - lief!
And from the wish - ing of ill!
light, our bless-ed hope for the mor - row! Strong-est are
shame of an un - wor - thy am - bi - tion! Strong-est are
In days of stress our re - lief!
And from the wish - ing of ill!
cres.
they who can with - stand all de - fi - ance; So may we
they who can with - stand all de - fi - ance; So may we
cres.
cres.


f
dim.
strive to ush - er in thy reign of love, thy
strive to ush - er in thy reign of love, thy
f
dim.
f
dim.
cres.
f
dim.
reign of love a - mong us. So may we strive to ush - er
reign of love a - mong us. So may we strive to ush - er
cres.
So may we
So may we
f
f
dim.

in thy reign of love, thy reign of love a - mong us.
in thy reign of love, thy reign of love a - mong us.

Thou Art Near Me, Margarita[1]

Erik Meyer-Helmund
Arranged

Adagio

pp

Andante

1. When the waves are gen - tly flow - ing,
2. When the rug - ged cliff de - scend - ing,

p

Ped. ✻

p *mf*

In the eve - ning red all glow - ing, When the day is
To strange lands my way I'm bend - ing, White the sea - foam

p *mf*

[1] Complete in three upper voices

ritard molto

slow - ly dy - ing, When a - far sweet bells are sigh - ing;
plays be - fore me, Through my soul a dream comes o'er me;

ritard molto

a tempo

f

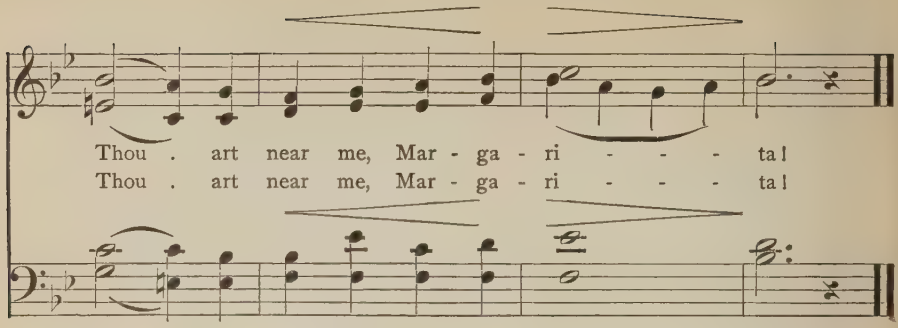
Thou . . art near . me, Mar - ga - ri - ta!
Thou . . art near . me, Mar - ga - ri - ta!

a tempo

f

Thou . . art near me, Mar - ga - ri - ta!
Thou . . art near me, Mar - ga - ri - ta!

Thou . . art near . me, Mar - ga - ri - ta!
Thou . . art near . me, Mar - ga - ri - ta!



Lovely Spring[1]

Willem Coenen
Arranged

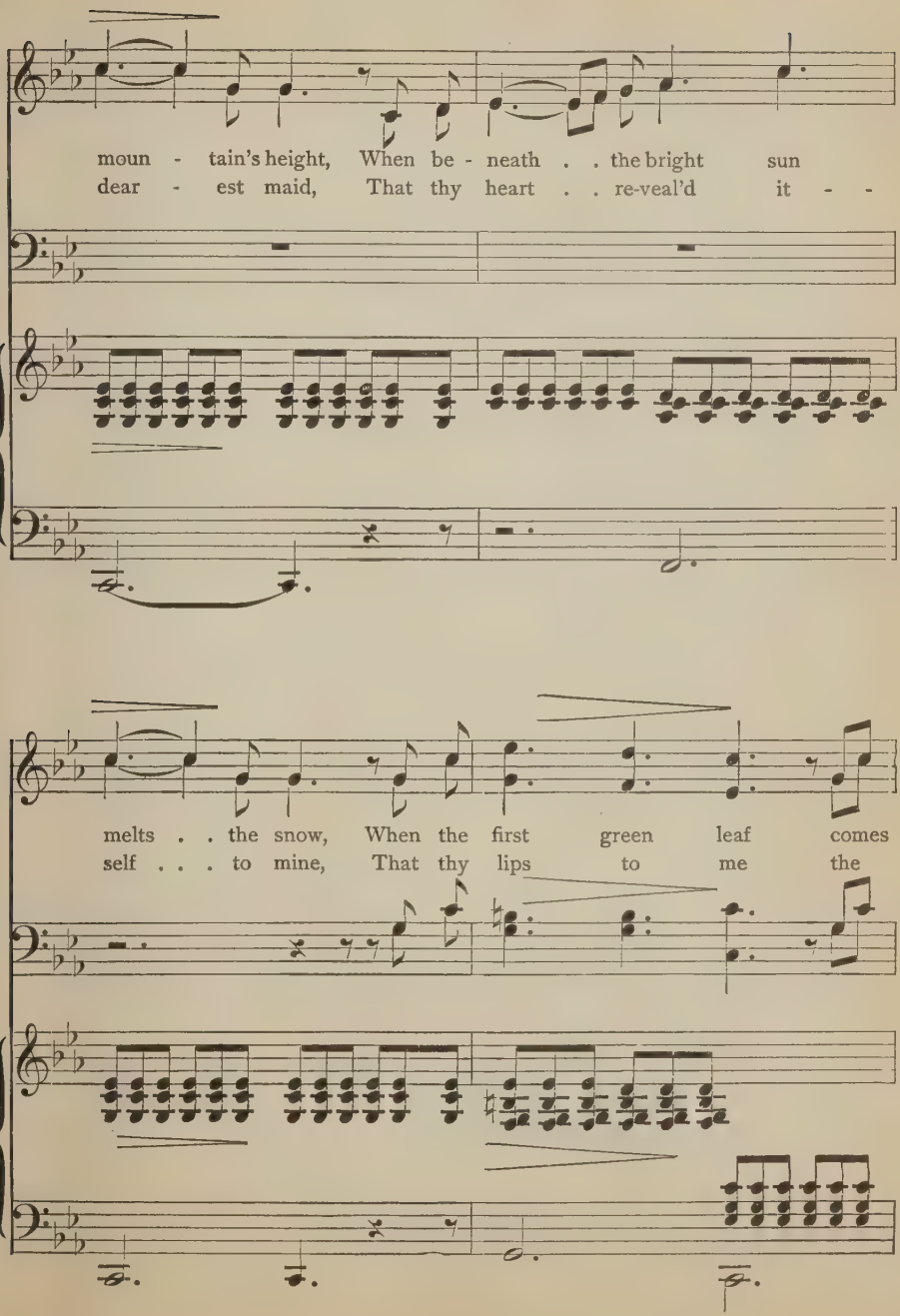
Andante

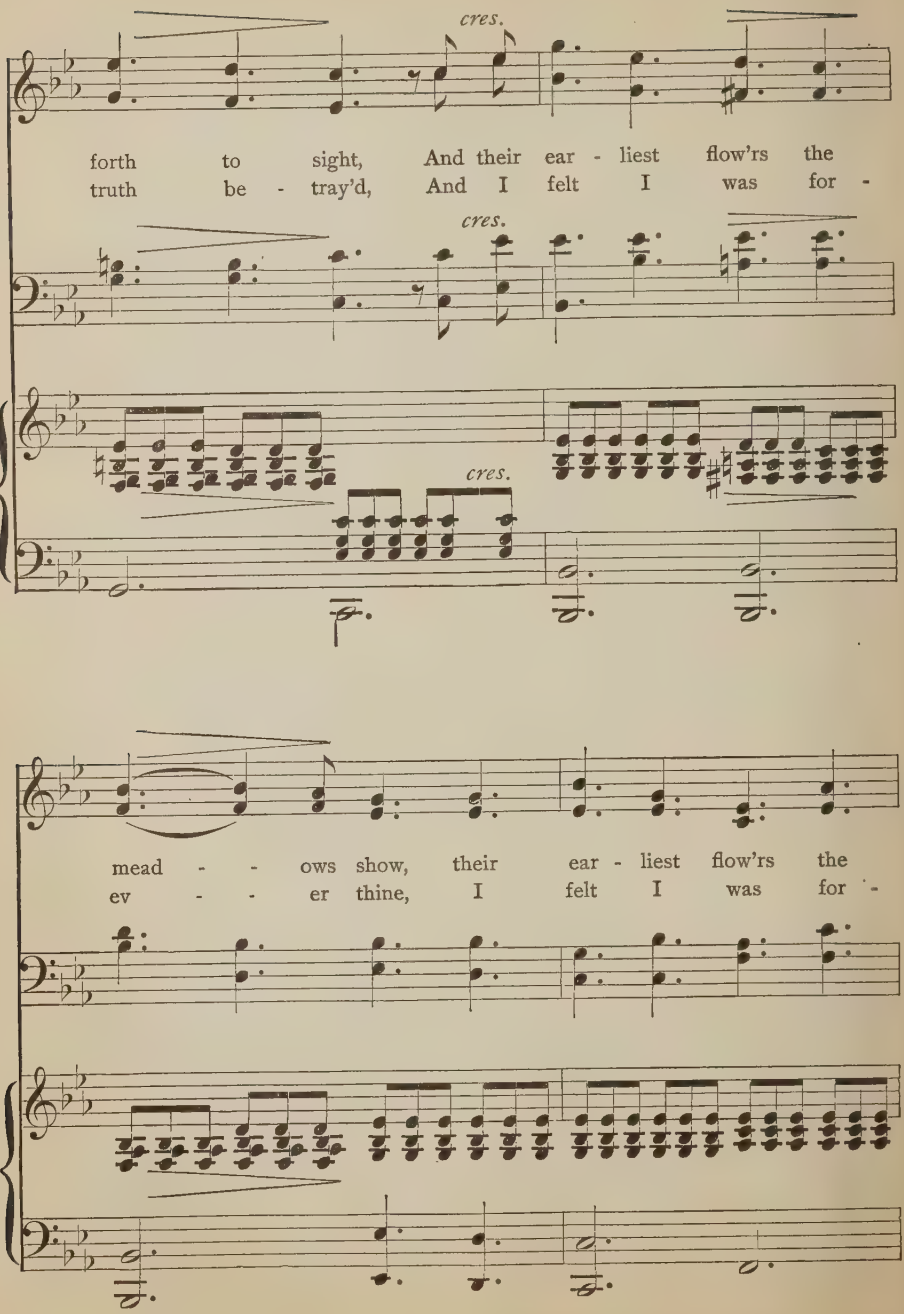
p

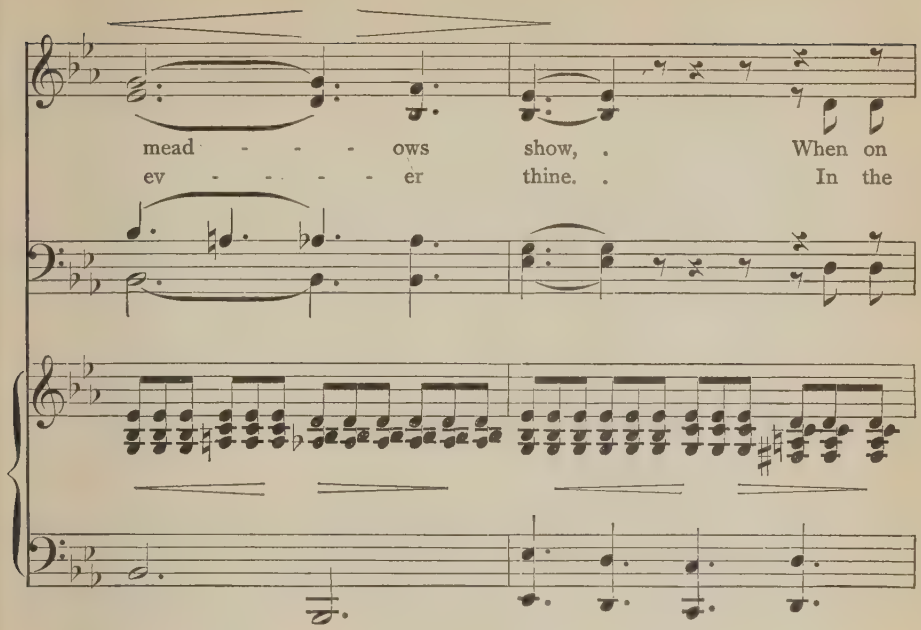
p

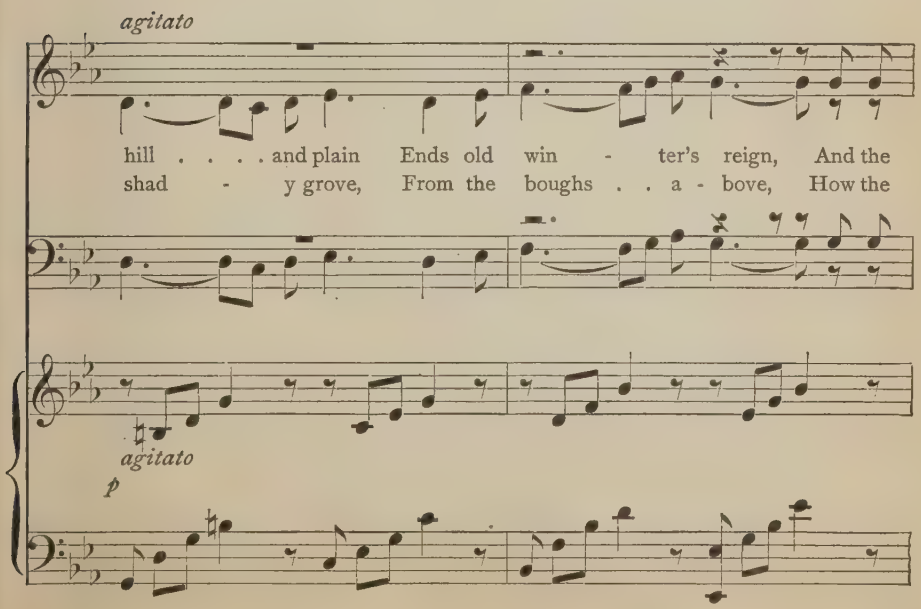
1. When the spring . . has climbed the
2. Was it not . . . in spring, thou

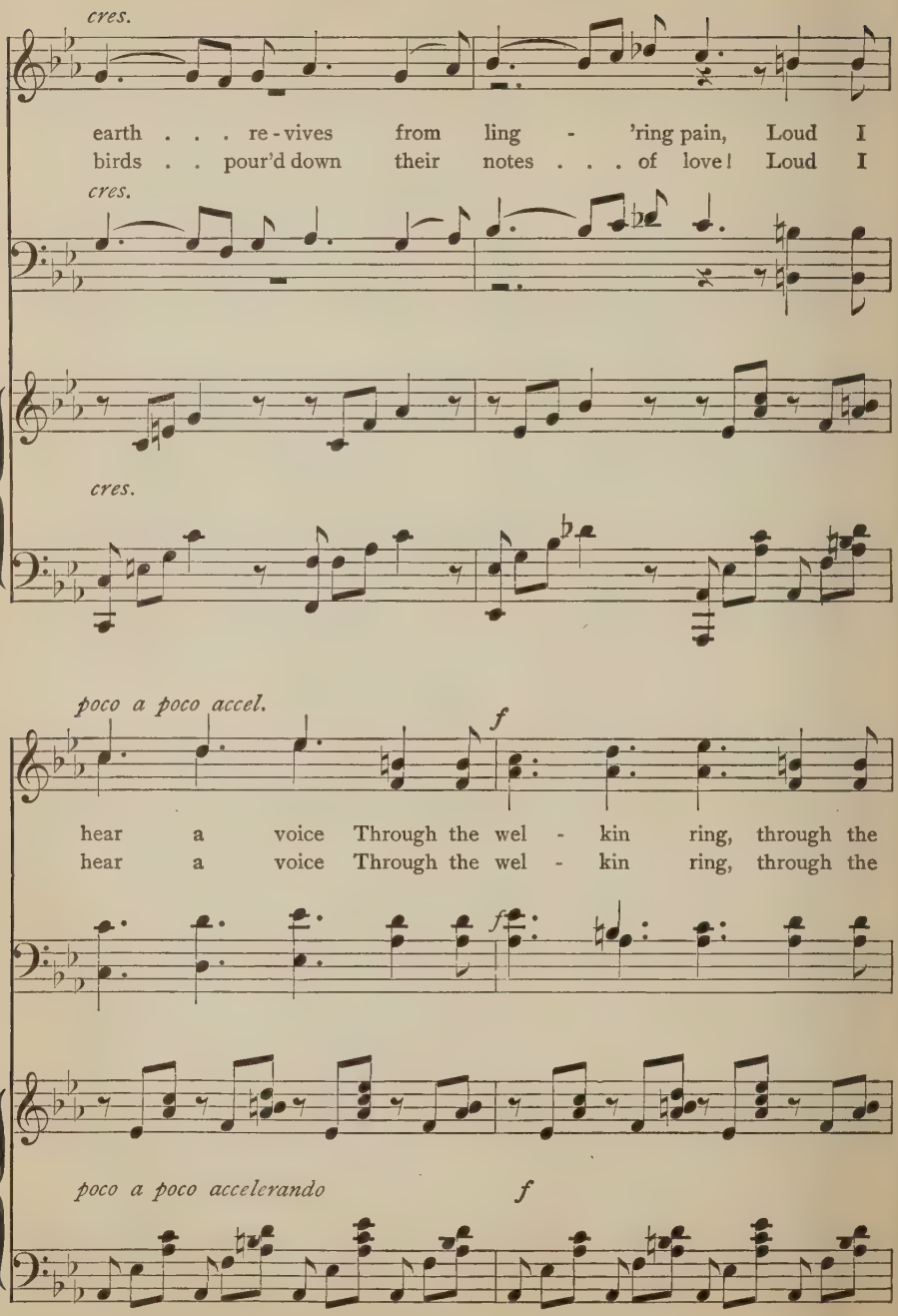
[1] Complete in three upper voices

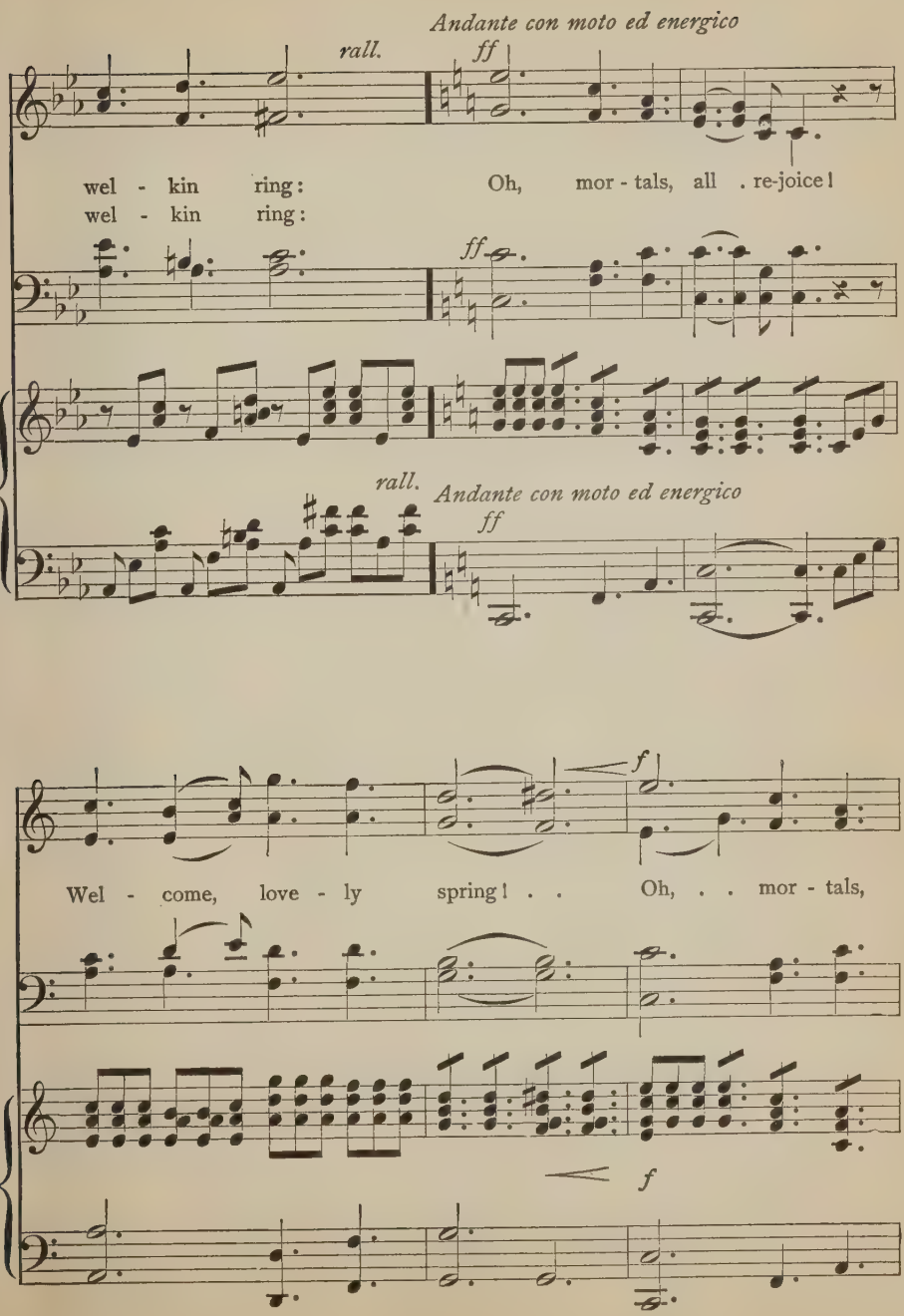

moun - tain's height, When be - neath . . the bright sun
dear - est maid, That thy heart . . re-veal'd it - -
melts . . the snow, When the first green leaf comes
self . . . to mine, That thy lips to me the


cres.
forth to sight, And their ear - liest flow'rs the
truth be - tray'd, And I felt I was for -
cres.
cres.
mead - - ows show, their ear - liest flow'rs the
ev - - er thine, I felt I was for -


mead - - - ows show, . When on
ev - - - - - er thine. . In the


agitato
hill . . . . and plain Ends old win - ter's reign, And the
shad - y grove, From the boughs . . a - bove, How the
agitato
p


cres.
earth . . . re-vives from ling - 'ring pain, Loud I
birds . . pour'd down their notes . . . of love! Loud I
cres.
cres.
poco a poco accel.
f
hear a voice Through the wel - kin ring, through the
hear a voice Through the wel - kin ring, through the
f
poco a poco accelerando
f


Andante con moto ed energico
rall.
ff
wel - kin ring: Oh, mor - tals, all . re-joice!
wel - kin ring:
ff
rall.
Andante con moto ed energico
ff
f
Wel - come, love - ly spring! . . Oh, . . mor - tals,
f

mf

I

all . . re - joice! Wel - come, love - ly Spring, wel - come,

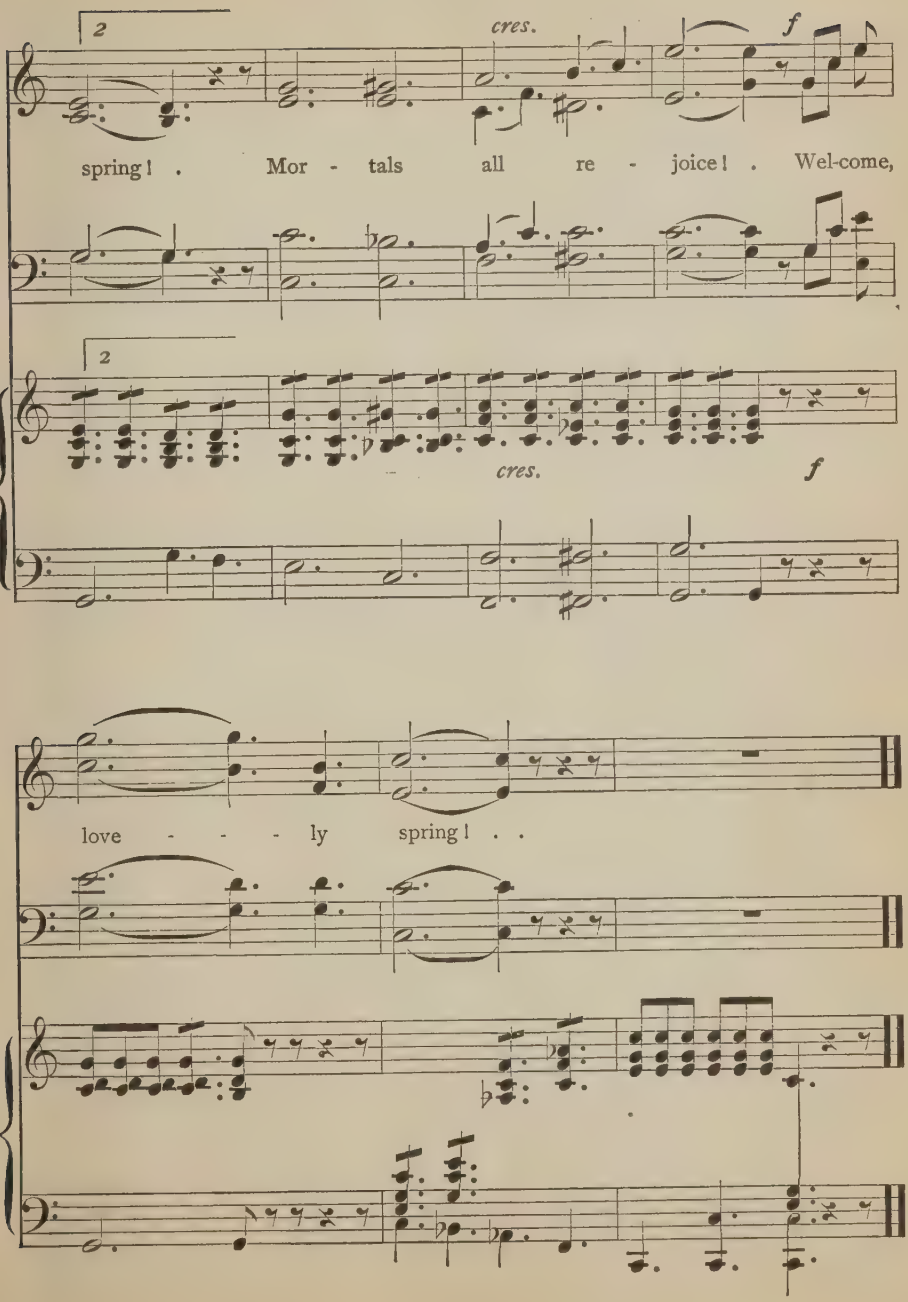
I

mf

Tempo I

love - - ly spring! . .

Tempo I


2
cres.
f
spring! . Mor - tals all re - joice! . Wel-come,
2
cres.
f
love - - - ly spring! . .

Bugle Song

Alfred Tennyson *Henry Hadley*

f

The splen - dor falls on cas - tle walls And

p

snow - y sum-mits old in sto - ry; The long light shakes a -

And the wild, ...

f

cross the lakes, And the wild, . wild .

And the

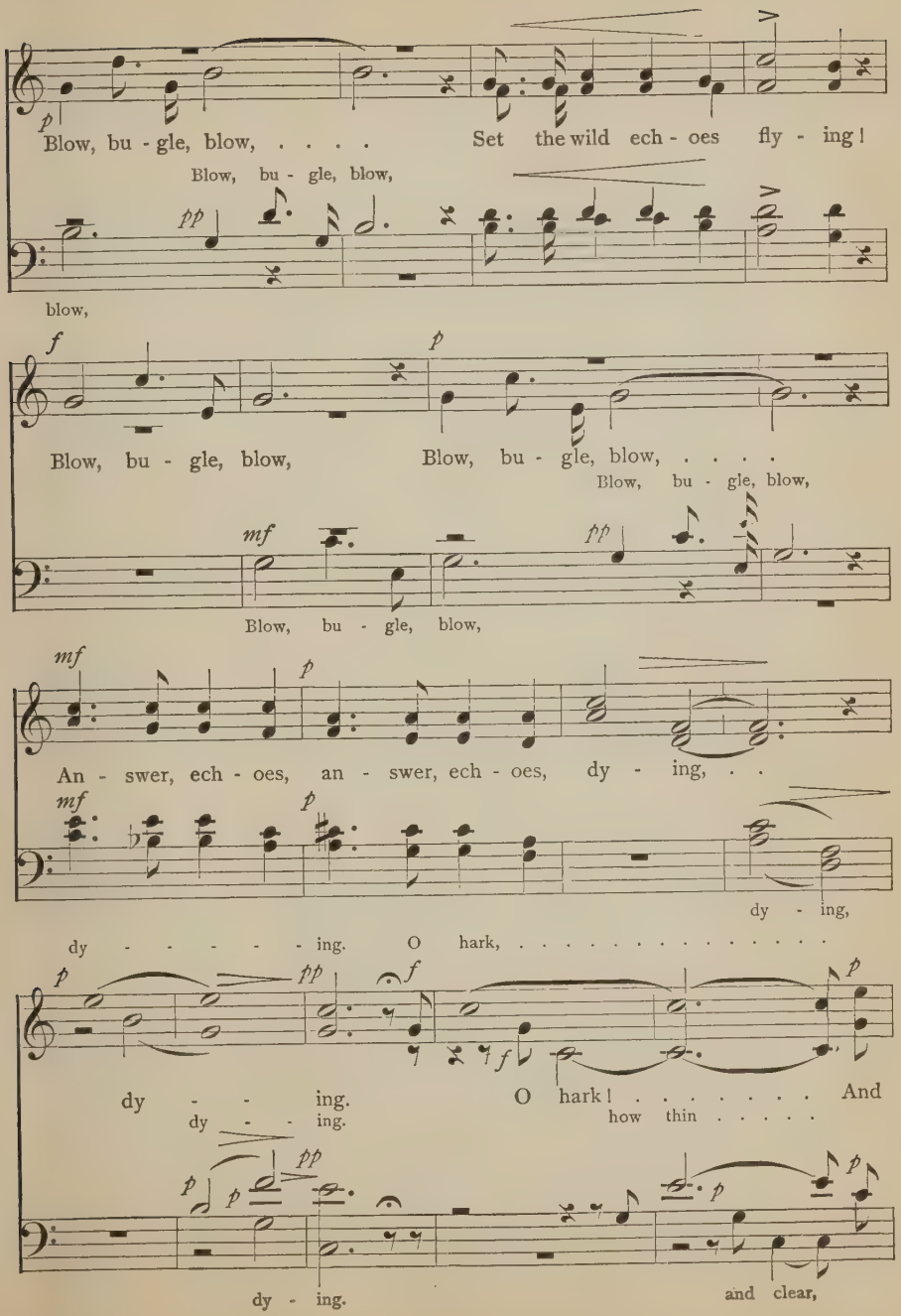
f

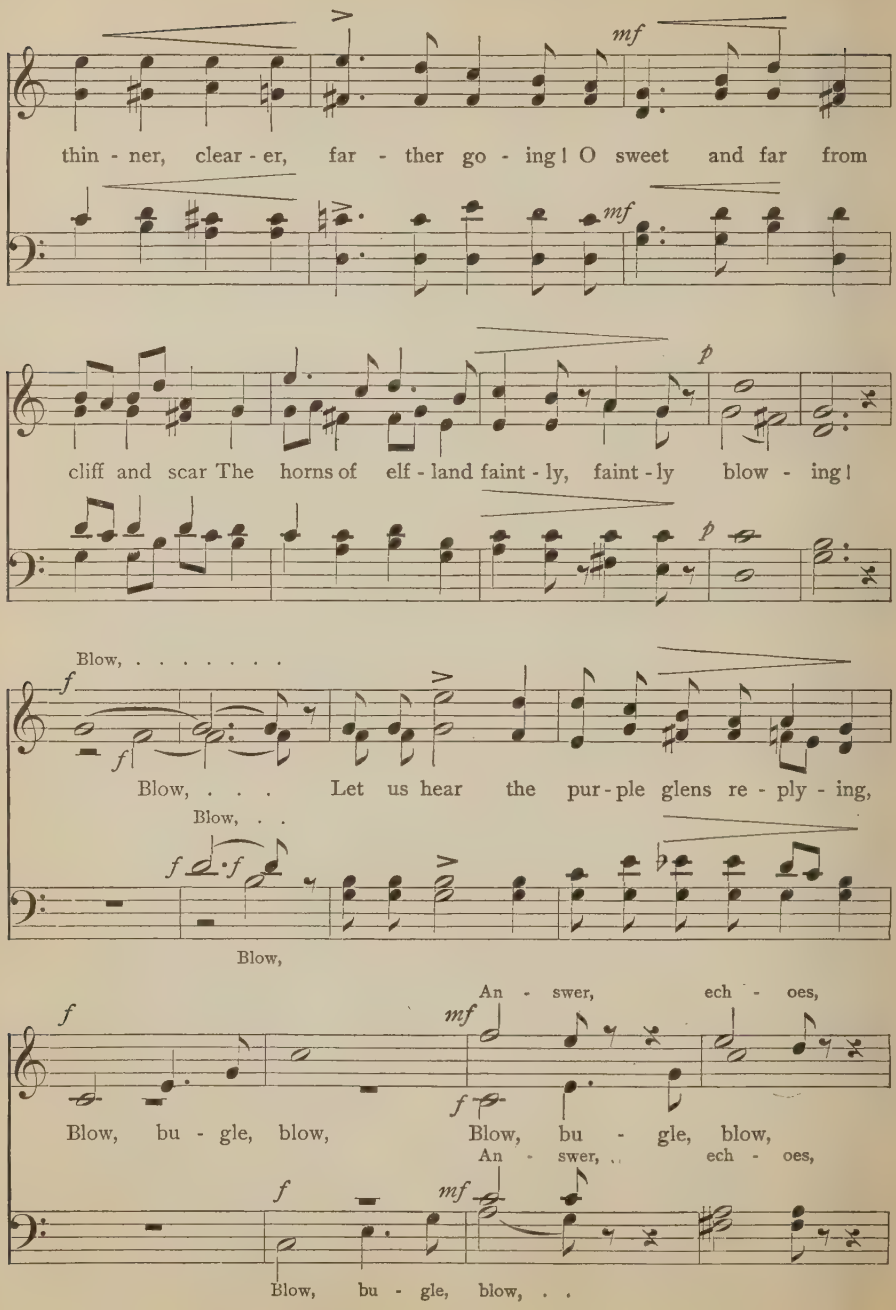
f

cat - a - ract leaps in glo - - ry. Blow, bu - gle, blow,

mf

Blow, bu - gle,


p
Blow, bu - gle, blow, ... Set the wild ech - oes fly - ing!
Blow, bu - gle, blow,
pp
blow,
f
p
Blow, bu - gle, blow, Blow, bu - gle, blow, ...
Blow, bu - gle, blow,
mf
pp
Blow, bu - gle, blow,
mf
p
An - swer, ech - oes, an - swer, ech - oes, dy - ing, . .
mf
p
dy - ing,
dy - - - - - ing. O hark, ...
p
pp
f
dy - - ing. O hark! . . . . . And
dy - - ing. how thin . . . . .
p
pp
p
p
dy - ing. and clear,


mf
thin - ner, clear - er, far - ther go - ing! O sweet and far from
mf
p
cliff and scar The horns of elf - land faint - ly, faint - ly blow - ing!
p
Blow, ...
f
f
Blow, . . . Let us hear the pur - ple glens re - ply - ing,
Blow, . .
f
f
Blow,
An - swer, ech - oes,
f
mf
f
Blow, bu - gle, blow, Blow, bu - gle, blow,
An - swer, ech - oes,
f
mf
Blow, bu - gle, blow, . .

rall. *p* *pp* *f*

dy - ing, dy - ing, dy - ing. O love, they die in

rall. *p* *pp*

yon rich sky, They faint on hill or field or riv - er; Our *p*

ech - oes roll from soul to soul, And grow for - ev - er and for

ev - er. Blow, bu - gle, blow, *f* Blow, bu - gle, blow, . . . *p*

Blow, bu - gle,

mf *pp*

Blow, bu - gle, blow.

blow, set the wild ech - oes fly - ing. Blow, bu gle,

blow, Blow, bu - gle, blow, ... An - swer, ech - oes,

Blow, bu - gle, blow,

Blow, bu - gle, blow, dy - - - ing.

an - swer, ech - oes, dy - ing, . . dy - ing.

dy - ing.

dy - ing, dy - ing.

Night and Day

Robert Louis Stevenson. Arr. *Earl Towner*

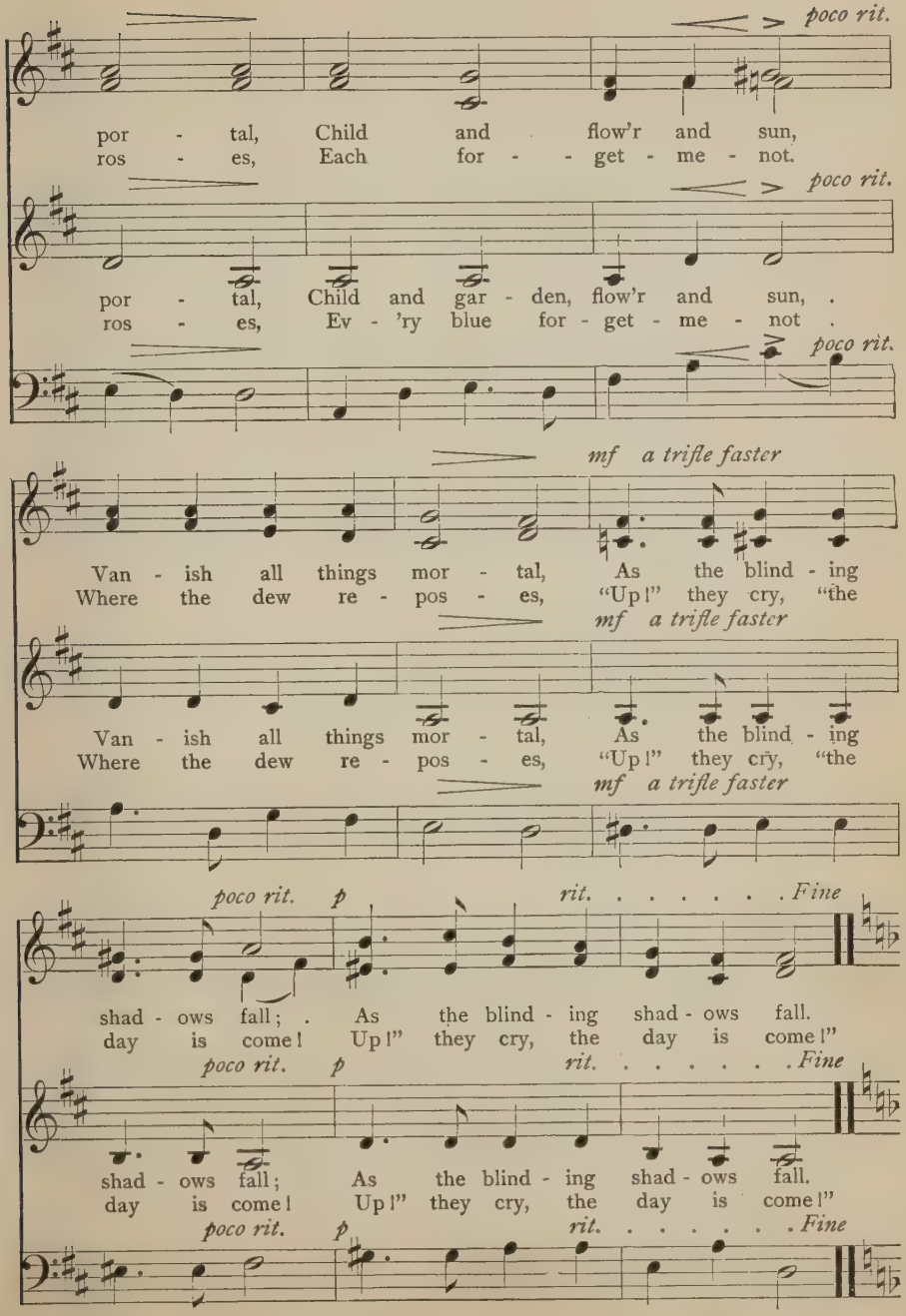
Andante con Moto

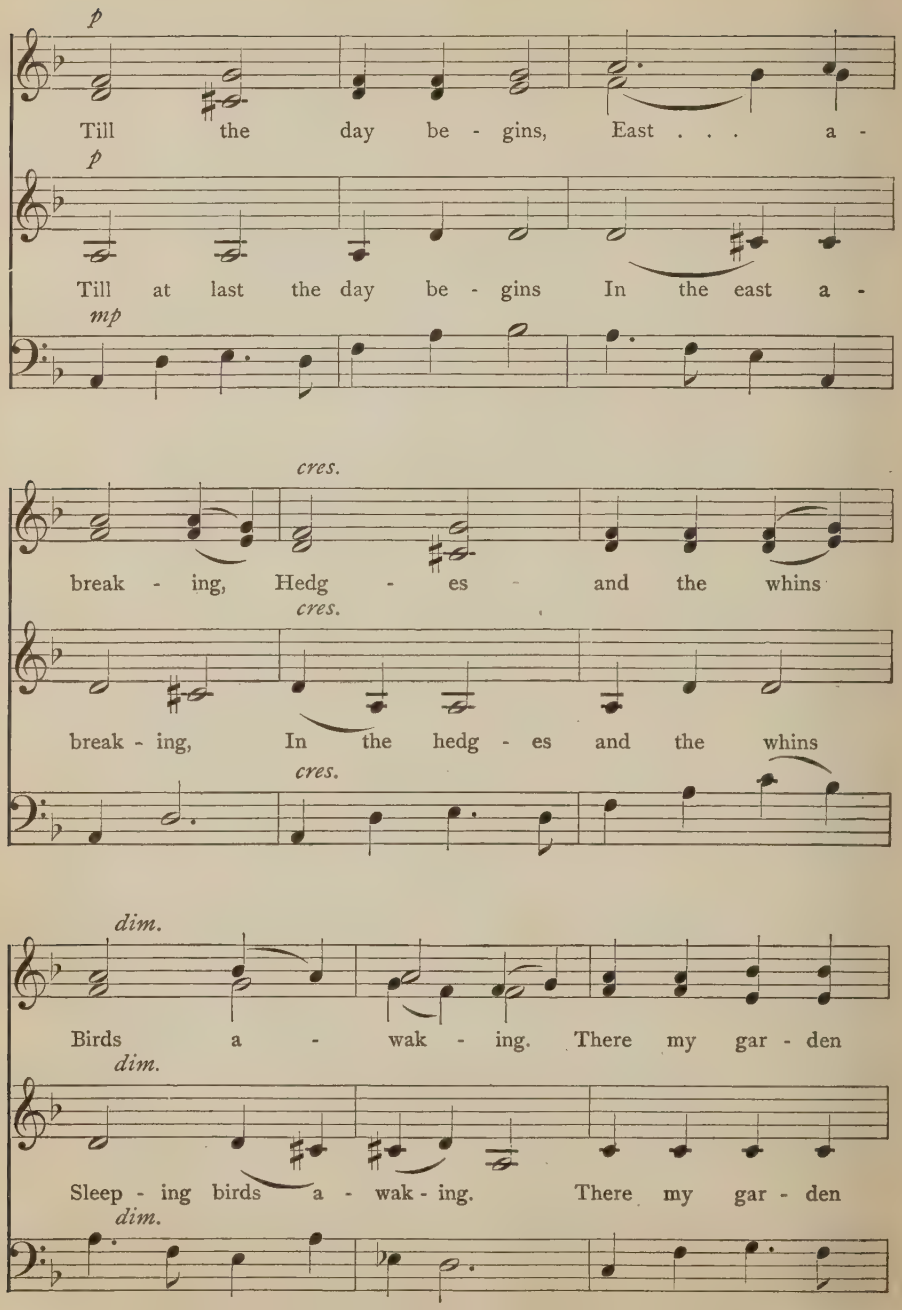
When the day is done, Through the

Ev - 'ry path and plot, Bush of

When the gold - en day is done, Through the clos - ing

Ev - 'ry path and ev - 'ry plot, Ev - 'ry bush of


poco rit.
por - tal, Child and flow'r and sun,
ros - es, Each for - - get - me - not.
poco rit.
por - tal, Child and gar - den, flow'r and sun,
ros - es, Ev - 'ry blue for - get - me - not.
poco rit.
mf a trifle faster
Van - ish all things mor - tal, As the blind - ing
Where the dew re - pos - es, "Up!" they cry, "the
mf a trifle faster
Van - ish all things mor - tal, As the blind - ing
Where the dew re - pos - es, "Up!" they cry, "the
mf a trifle faster
poco rit. p rit. . . . . Fine
shad - ows fall; As the blind - ing shad - ows fall.
day is come! Up!" they cry, the day is come!"
poco rit. p rit. . . . . Fine
shad - ows fall; As the blind - ing shad - ows fall.
day is come! Up!" they cry, the day is come!"
poco rit. p rit. . . . . Fine


p
Till the day be - gins, East . . . a -
p
Till at last the day be - gins In the east a -
mp
cres.
break - ing, Hedg - es and the whins
cres.
break - ing, In the hedg - es and the whins
cres.
dim.
Birds a - wak - ing. There my gar - den
dim.
Sleep - ing birds a - wak - ing. There my gar - den
dim.

grows a - gain, Green and ros - y paint - ed, . .

grows a - gain, Green and ros - y paint - ed,

f

As at eve be - hind the pane

f

As at eve be - hind the pane

f

dim. *p* *D. C. al Fine*

From my eyes it faint - - - ed.

dim. *p*

From my eyes it faint - - - ed.

dim. *p*

FOUR-PART SONGS FOR BOY'S VOICES

Sweet and Low

Alfred Tennyson *Joseph Barnby*

Larghetto

pp 1ST TENOR *8va lower*

1. Sweet and low, sweet and low, Wind of the west - ern sea;
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;

pp 2ND TENOR *8va lower*

1. Sweet and low, sweet and low, Wind of the west - ern sea;
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;

pp 1ST BASS

1. Sweet and low, sweet and low, Wind of the west - ern sea;
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;

pp 2ND BASS

p

Low, low, . . breathe and blow, Wind of the west - ern
Rest, rest on moth - er's breast, Fa - ther will come to thee

p

Low, low, . . breathe and blow, Wind of the west - ern
Rest, rest on moth - er's breast, Fa - ther will come to thee

p

Low, low, . . breathe and blow, Wind of the west - ern
Rest, rest on moth - er's breast, Fa - ther will come to thee

p

mf

sea; . O - ver the roll - ing wa - ters go,
soon; . Fa - ther will come to his babe in the nest,

mf

sea; . O - - ver the wa - ters go,
soon; . Fa - - ther will come to the nest,

mf

sea; . O - ver the roll - ing wa - ters go, . .
soon; . Fa - ther will come to his babe in the nest. . .

mf

pp *f*

Come from the dy - ing moon and blow, Blow him a - gain to me, .
Sil - ver sails all out of the west, Un - der the sil - ver moon,

pp *f*

Come . . from the moon and blow, Blow him a - gain to me, .
Sil - ver sails out of the west, Un - der the sil - ver moon,

pp *f*

Come from the dy - ing moon and blow, Blow him a - gain to me, .
Sil - ver sails all out of the west, Un - der the sil - ver moon,

pp *f*

rall. e dim. *pp*

While my lit - tle one, while my pret - ty one sleeps. . . . .
Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . . .

rall. e dim. *pp*

While my lit - tle one, while my pret - ty one sleeps. . . . .
Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . . .

rall. e dim. *pp*

While my lit - tle one, while my pret - ty one sleeps. . . . .
Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . . .

rall. e dim. *pp*

There's Music in the Air

Cantabile

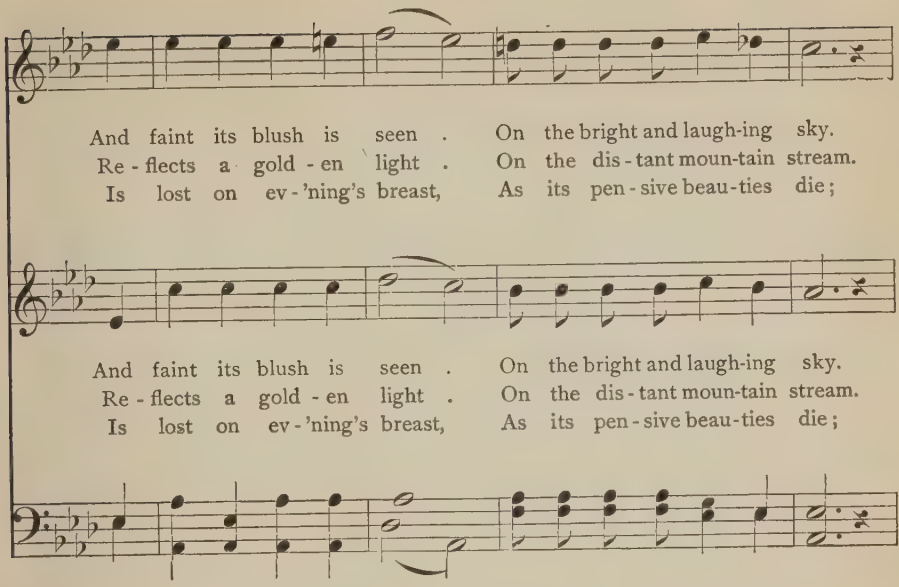
p 1ST TENOR *8va lower*

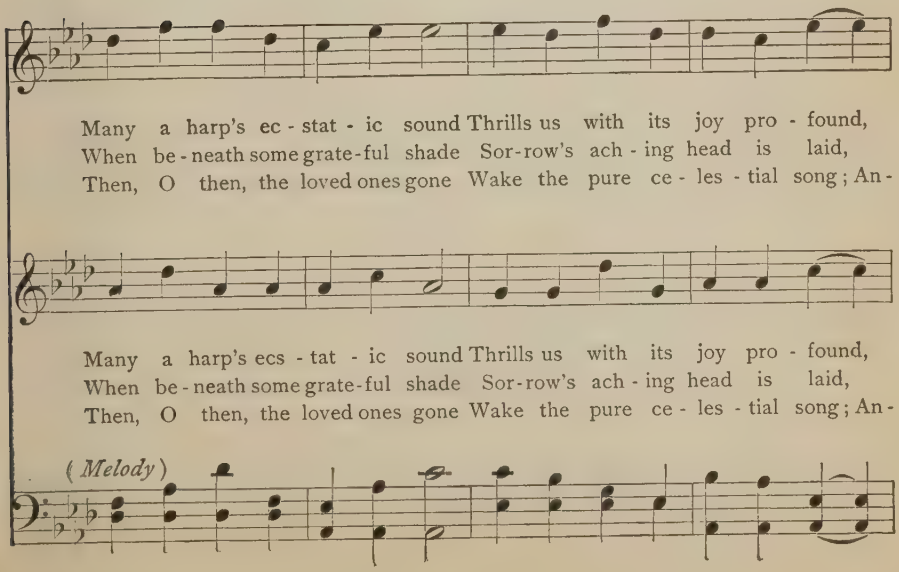
1. There's mu - sic in the air, . When the in - fant morn is nigh,
2. There's mu - sic in the air, . When the noon-tide's sul - try beam
3. There's mu - sic in the air, . When the twi-light's gen - tle sigh

(*Melody*) *mf* 2ND TENOR *8va lower*

1. There's mu - sic in the air, . When the in - fant morn is nigh,
2. There's mu - sic in the air, . When the noon-tide's sul - try beam
3. There's mu - sic in the air, . When the twi-light's gen - tle sigh

p 1ST AND 2ND BASS


And faint its blush is seen . On the bright and laugh-ing sky.
Re - flects a gold - en light . On the dis - tant moun-tain stream.
Is lost on ev - 'ning's breast, As its pen - sive beau-ties die;
And faint its blush is seen . On the bright and laugh-ing sky.
Re - flects a gold - en light . On the dis - tant moun-tain stream.
Is lost on ev - 'ning's breast, As its pen - sive beau-ties die;


Many a harp's ec - stat - ic sound Thrills us with its joy pro - found,
When be - neath some grate - ful shade Sor - row's ach - ing head is laid,
Then, O then, the loved ones gone Wake the pure ce - les - tial song; An-
Many a harp's ecs - tat - ic sound Thrills us with its joy pro - found,
When be - neath some grate - ful shade Sor - row's ach - ing head is laid,
Then, O then, the loved ones gone Wake the pure ce - les - tial song; An-
(Melody)

While we list, en - chant - ed there, To the mu - sic in the air.
Sweet - ly to the spir - it there Comes the mu - sic in the air.
gel - ic voic - es greet us there, In the mu - sic in the air.

While we list, en - chant - ed there, To the mu - sic in the air.
Sweet - ly to the spir - it there Comes the mu - sic in the air.
gel - ic voic - es greet us there, In the mu - sic in the air.

We Meet Again To-night[1]

Con anima

mf 1ST AND 2ND TENOR *8va lower*

Let

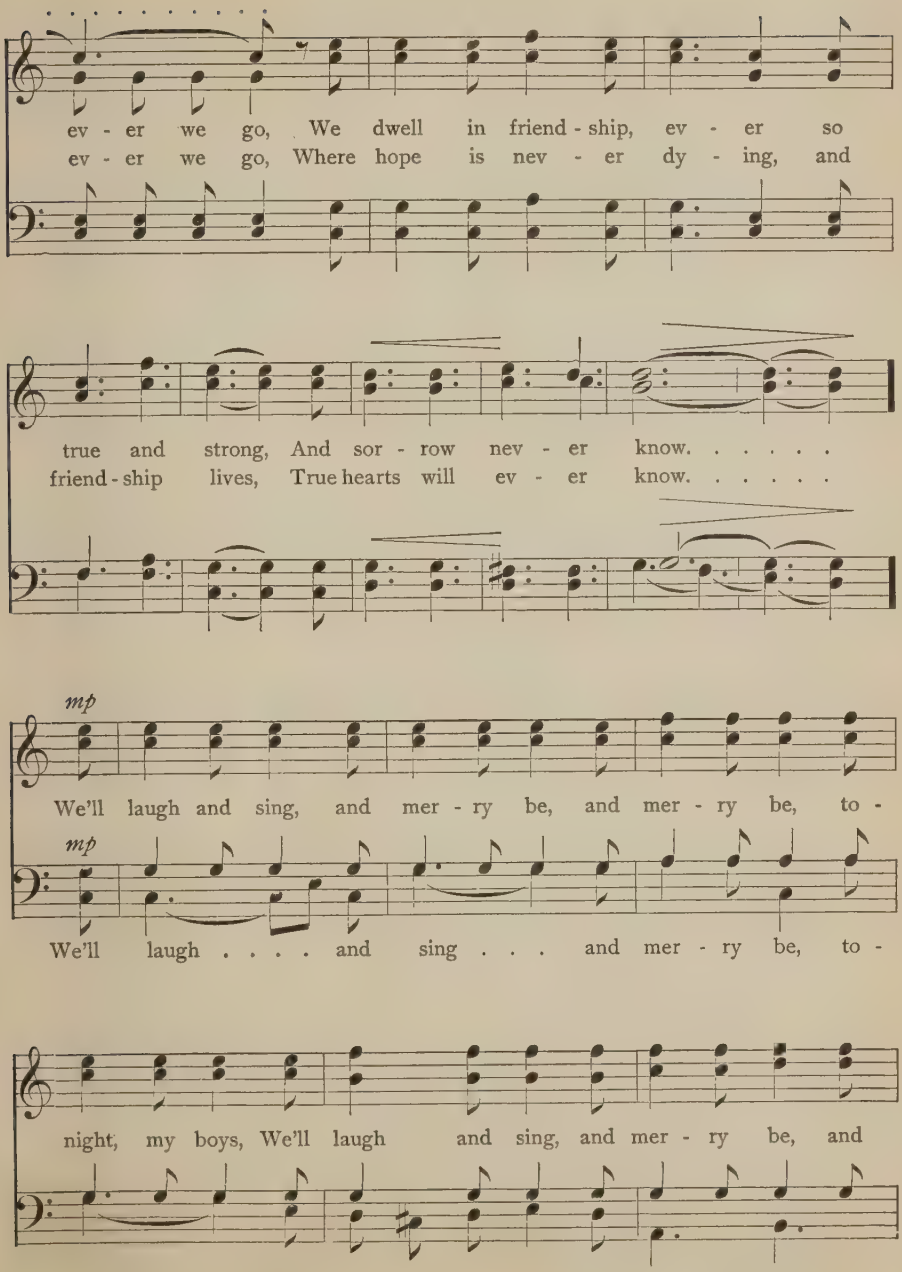
1. We meet a - gain to - night, boys, with mirth and song;
2. Where hand to hand its greet - ing so kind - ly gives,

mf 1ST AND 2ND BASS

mel - o - dy flow, ... Wher - ev - er we go, . . .

Let mel - o - dy flow, Wher -
Let mel - o - dy flow, Wher -

1 Used by permission of S. Brainard's Sons Co.


ev - er we go, We dwell in friend - ship, ev - er so
ev - er we go, Where hope is nev - er dy - ing, and
true and strong, And sor - row nev - er know. . . . . .
friend - ship lives, True hearts will ev - er know. . . . . .
mp
We'll laugh and sing, and mer - ry be, and mer - ry be, to -
mp
We'll laugh . . . . and sing . . . and mer - ry be, to -
night, my boys, We'll laugh and sing, and mer - ry be, and
night, . . . With nev - er a sor - row near, boys,

mer - ry be, to - night; . We'll laugh and sing, and

nev - er a fall - ing tear; . We'll laugh . . . . . and

mer - ry be, and mer - ry be, to - night, my boys, And

sing, ... and mer - ry be to - night, . . . With

mer - ry be, and mer - ry be, and mer - ry be. . .

nev - er a sor - row near, boys, mer - ry be. . .

f *After second stanza* *rit.*

Wel - come the time, my boys, . we meet a - gain. .

f *rit.*

Tenting on the Old Camp Ground

Walter Kittredge *Walter Kittredge*

Tempo di marcia

1. We're tent - ing to - night on the old camp ground,
2. We've been tent - ing to - night on the old camp ground,
3. We're tired . of war on the old camp ground,
4. We've been fight - ing to - day on the old camp ground,

Give us a song to cheer Our . wea - ry hearts, a song of home And friends we love so dear.
Think-ing of days gone by, Of the loved ones at home that gave us the hand, And the tear that said "good - bye."
Man - y are dead and gone, Of the brave and true who've left their homes, Oth - ers been wound - ed long.
Man - y are ly - ing near; Some are dead and some are dy - ing Ma - ny are in tears.

Give us a song to cheer
Think-ing of days gone by,
Man - y are dead and gone,
Man - y are ly - ing near;

And friends we love so dear.
And the tear that said "good - bye."
Oth - ers been wound - ed long.
Ma - ny are in tears.

CHORUS

Man - y are the hearts that are wea - ry to - night,

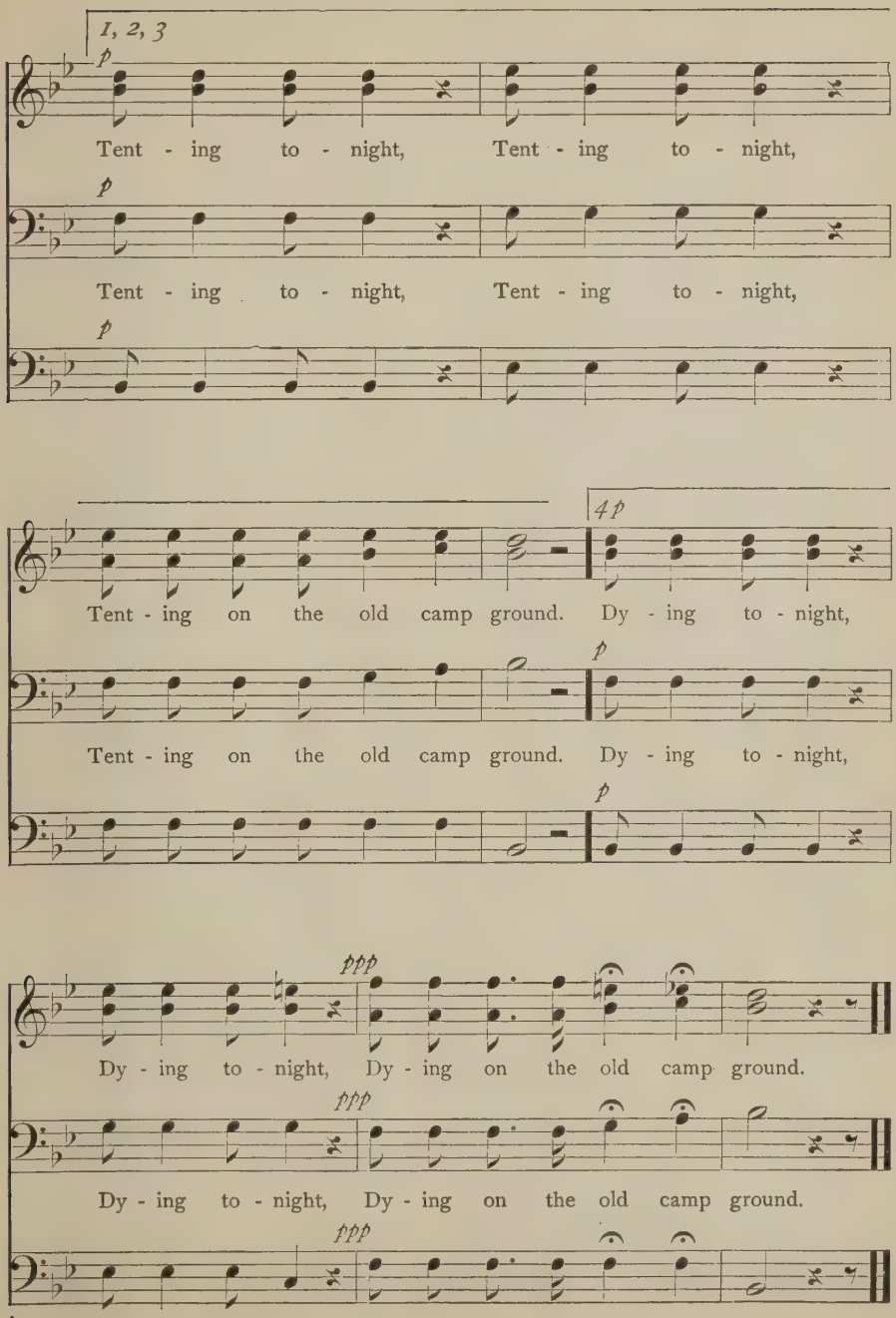
Man - y are the hearts that are wea - ry to - night,

Wish - ing for the war to cease; Man - y are the hearts

Wish - ing for the war to cease; Man - y are the hearts

look - ing for the right, To see the dawn of peace.

look - ing for the right, To see the dawn of peace.


1, 2, 3
p
Tent - ing to - night, Tent - ing to - night,
p
Tent - ing to - night, Tent - ing to - night,
p
4 p
Tent - ing on the old camp ground. Dy - ing to - night,
p
Tent - ing on the old camp ground. Dy - ing to - night,
p
ppp
Dy - ing to - night, Dy - ing on the old camp ground.
ppp
Dy - ing to - night, Dy - ing on the old camp ground.
ppp

PART V

HYMNS AND PATRIOTIC SONGS

Regent Square

John Keble *Henry Smart*

1. God the Lord a King re-main - eth Robed in His own glo - rious light;
2. In her ev - er - last - ing sta - tion Earth is poised to swerve no more;
3. Lord, the words Thy lips are tell - ing Are the per - fect ver - i - ty;

God hath robed Him, and He reign - eth, He hath gird- ed Him with might.
Thou hast laid Thy throne's foun-da - tion, From all time where thought can soar.
Of Thine high e - ter - nal dwell - ing Ho - li - ness shall in - mate be!

Al - le - lu - ia! Al - le - lu - ia! God is King in depth and height.
Al - le - lu - ia! Al - le - lu - ia! Lord, Thou art for - ev - er- more.
Al - le - lu - ia! Al - le - lu - ia! Pure is all that lives with Thee.

Aurelia

Edward H. Bickersteth *Samuel S. Wesley*

1. O God, the Rock of a - ges, Who ev - er - more hast been, What
2. Our years are like the shad - ows O'er sun - ny hills that fly, Or
3. O Thou, who canst not slum - ber, Whose light grows nev - er pale, Teach

time the tem - pest rag - es, Our dwell - ing place se - rene; Be -
grass - es in the mead - ows That blos - som but to die; A
us a - right to num - ber Our years be - fore they fail. On

fore Thy first cre - a - tions, O Lord, the same as now, To
sleep, a dream, a sto - ry By stran - gers quick - ly told, An
us Thy mer - cy light - en, On us Thy good - ness rest; And

end - less gen - er - a - tions The ev - er - last - ing Thou!
un - re - main - ing glo - ry Of things that soon are old!
let Thy spir - it bright - en The heart Thy - self hath blessed.

Bera

William B. Rands — *John E. Gould*

1. One Lord there is all lords a - bove. His name is
2. But ah! to wrong what is . His name? This Lord is
3. Lord of the ev - er - last - ing . name, Truth, Beau - ty,

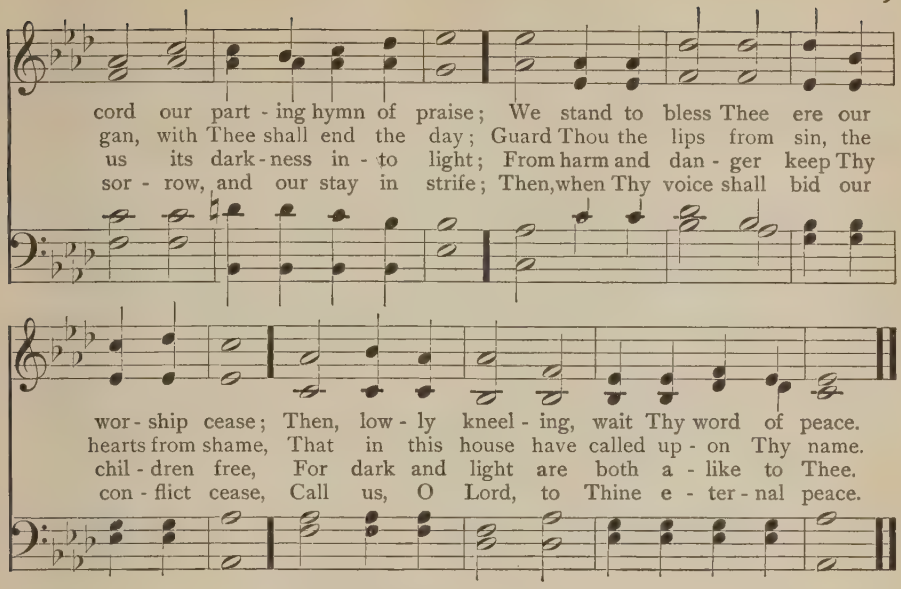
Truth, His name is Love, His name is Beau - ty, .
a con - sum - ing Flame To ev - 'ry wrong be -
Light, con - sum - ing Flame! Shall I not lift my .

it is Light, His . will is ev - er - last - ing right.
neath the . sun; He . is one Lord, the Ho - ly . One.
heart to . Thee, And . ask Thee, Lord, to rule in . me?

Ellers

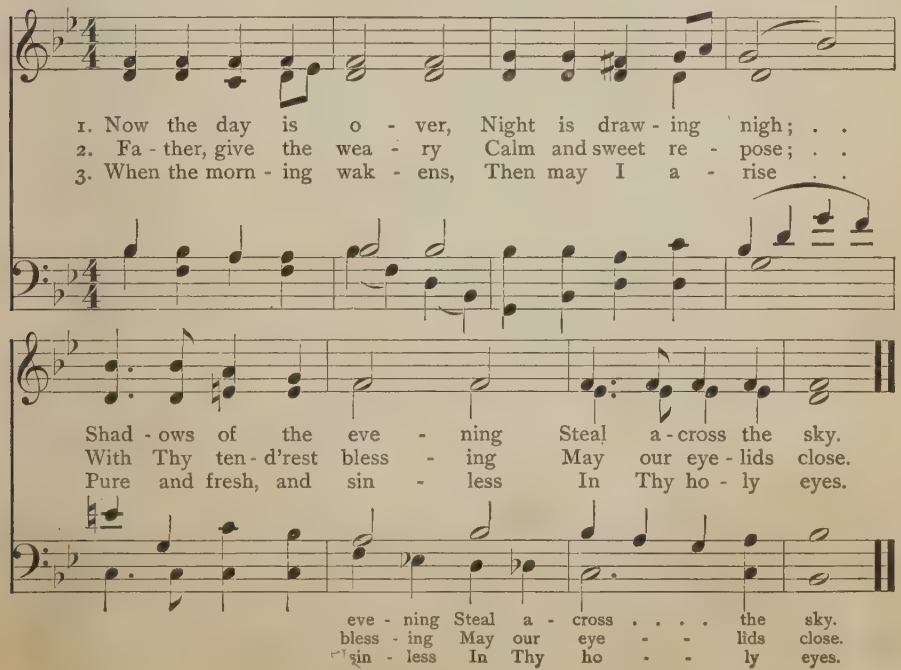
John Ellerton — *Edward J. Hopkins*

1. Sav - iour, a - gain to Thy dear name we raise With one ac -
2. Grant us Thy peace up - on our homeward way; With thee be -
3. Grant us Thy peace, Lord, through the com - ing night; Turn Thou for
4. Grant us Thy peace through - out our earth - ly life, Our balm in



Guidance

Sabine Baring-Gould *Joseph Barnby*



Portuguese Hymn

R. Keene *Essay on Plain Chant*

1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your
2. Fear not, I am with thee, oh, be not dis - mayed, For I am thy
3. When thro' the deep wa - ters I call thee to go, The riv - ers of
4. When thro' fier - y tri - als thy path-way shall lie, My grace, all suf -

faith in His ex - cel - lent Word! What more can He say than to
God, and will still give thee aid; I'll strength - en thee, help thee, and
sor - row shall not o - ver - flow; For I will be with thee, thy
fi - cient, shall be thy sup - ply; The flame shall not hurt thee; I

you He hath said, Who un - to the Sav - iour for ref - uge have
cause thee to stand, Up - held by My right-eous, Om - ni - po - tent
trou - bles to bless, And sanc - ti - fy to thee thy deep - est dis -
on - ly de - sign Thy dross to con-sume, and thy gold to re -

fled? Who un - to the Sav - iour for ref - uge have fled?
hand, Up - held by My right - eous, Om - ni - po - tent hand.
tress, And sanc - ti - fy to thee thy deep - est dis - tress.
fine, Thy dross to con - sume, and thy gold to re - fine.

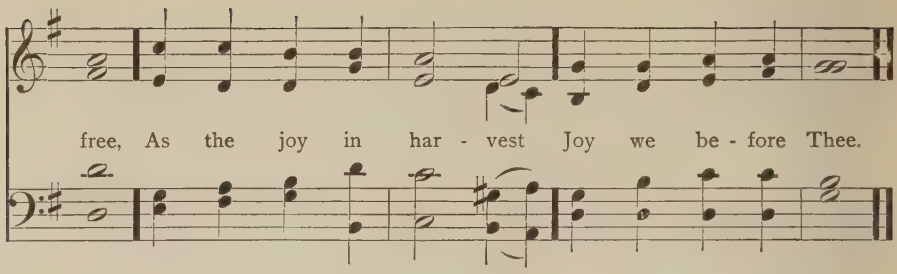
St. Alban

J. S. B. Monsell *Arr. from Franz Josef Haydn*

1. Earth be - low is teem - ing, Heav'n is bright a - bove; Ev - 'ry brow is beam - ing In the light of love; Ev - 'ry eye re - joi - ces, Ev - 'ry thought is praise; Hap - py hearts and voi - ces,
2. For the sun and show - ers, For the rain and dew, For the nur-turing hours Spring and Sum-mer knew; For the gold - en Au - tumn, And its pre - cious stores, For the love that brought them
3. Earth's broad har - vest whit - ens In a bright - er sun Than the orb that light - ens All we tread up - on; Send out la - b'rers, Fa - ther! Where fields rip - 'ning wave, All the na - tions gath - er,

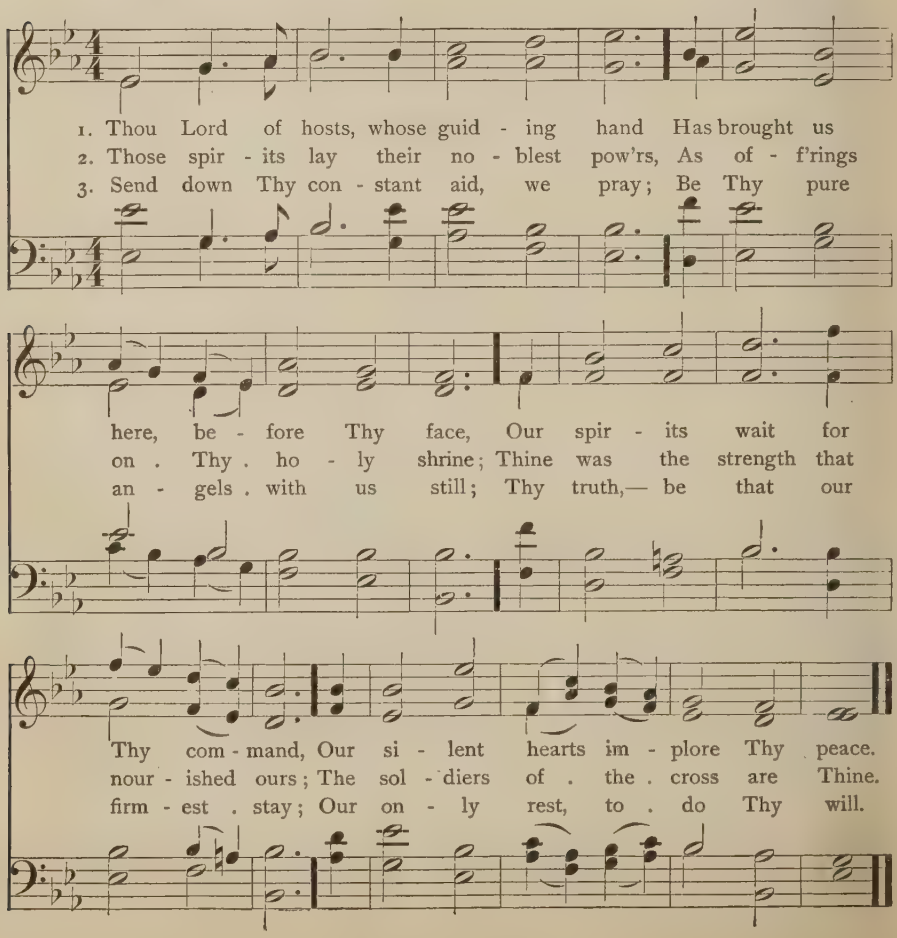
REFRAIN

Glad-den nights and days. O Al-might - y Giv - er! . Boun - ti - ful and Teem-ing to our doors. Gath - er in and save.



Truro

O. B. Frothingham *Charles Burney* (?)



Alford

Henry Alford *John B. Dykes*

1. Ten thou - sand times ten thou - sand In spark - ling rai - ment bright, The ar - mies of the ransomed saints Throng up the steeps of light: 'Tis fin - ished! all is fin - ished, Their fight with death and sin: Fling o - pen wide the gold - en gates, And let the vic - tors in.

2. What rush of hal - le - lu - jahs Fills all the earth and sky! What ring - ing of a thou - sand harps Be-speaks the tri - umph nigh! O day, for which cre - a - tion And all its tribes were made! O joy, for all its form - er woes A thou-sand fold re - paid!

St. Leonard

Adelaide A. Proctor *Henry Hiles*

1. The shad-ows of the eve - ning hours Fall from the dark - 'ning sky; Up - on the fra - grance of the flow'rs The dews of eve - ning lie. Be - fore Thy throne, O Lord of heav'n, We kneel at close of day; Look on Thy chil - dren from on high, And hear us while we pray.

2. Slow - ly the rays of day - light fade; So fade with - in our heart The hopes in earth - ly love and joy, That one by one de - part. Slow - ly the bright stars, one by one, With - in the heav - ens shine; Give us, O Lord, fresh hopes in heav n, And trust in things di - vine.

3. Let peace, O Lord, Thy peace, O God, Up - on our souls de - scend; From mid - night fears, and per - ils, Thou Our trem-bling hearts de - fend. Give us a res - pite from our toil; Calm and sub - due our woes; Thro' the long day we la - bor, Lord, Oh, give us now re - pose.

Naomi

Anna Steele
Alt. by Rev. A. M. Toplady

Hans G. Nägeli
Arr. by Lowell Mason

1. Fa - ther, what-e'er of . earth - ly bliss Thy sov-'reign will de - nies,
2. Give me a calm, a . thank - ful heart, From ev - 'ry mur-mur free;
3. Let the sweet hope that Thou art mine My path of life at - tend;

Ac - cept-ed at Thy throne of grace, Let this pe - ti - tion rise:
The bless-ings of Thy grace im - part, And let me live to Thee.
Thy pres-ence thro' my jour - ney shine, And bless its hap - py end.

Mornington

Henry F. Lyte

Earl of Mornington

1. Sing to the Lord, our might, With ho - ly fer - vor sing;
2. We still, like them of old, Are in the wil - der - ness;
3. Then let us o - pen wide Our hearts for Him to fill;

Let hearts and in - stru-ments u - nite To praise our heav'n-ly King.
And God is still as near His fold, To pit - y and to bless.
And He that Is - rael then sup - plied, Will help His Is - rael still.

The Star-Spangled Banner

(SERVICE VERSION)

Francis Scott Key — *John Stafford Smith*

Con spirito

mf

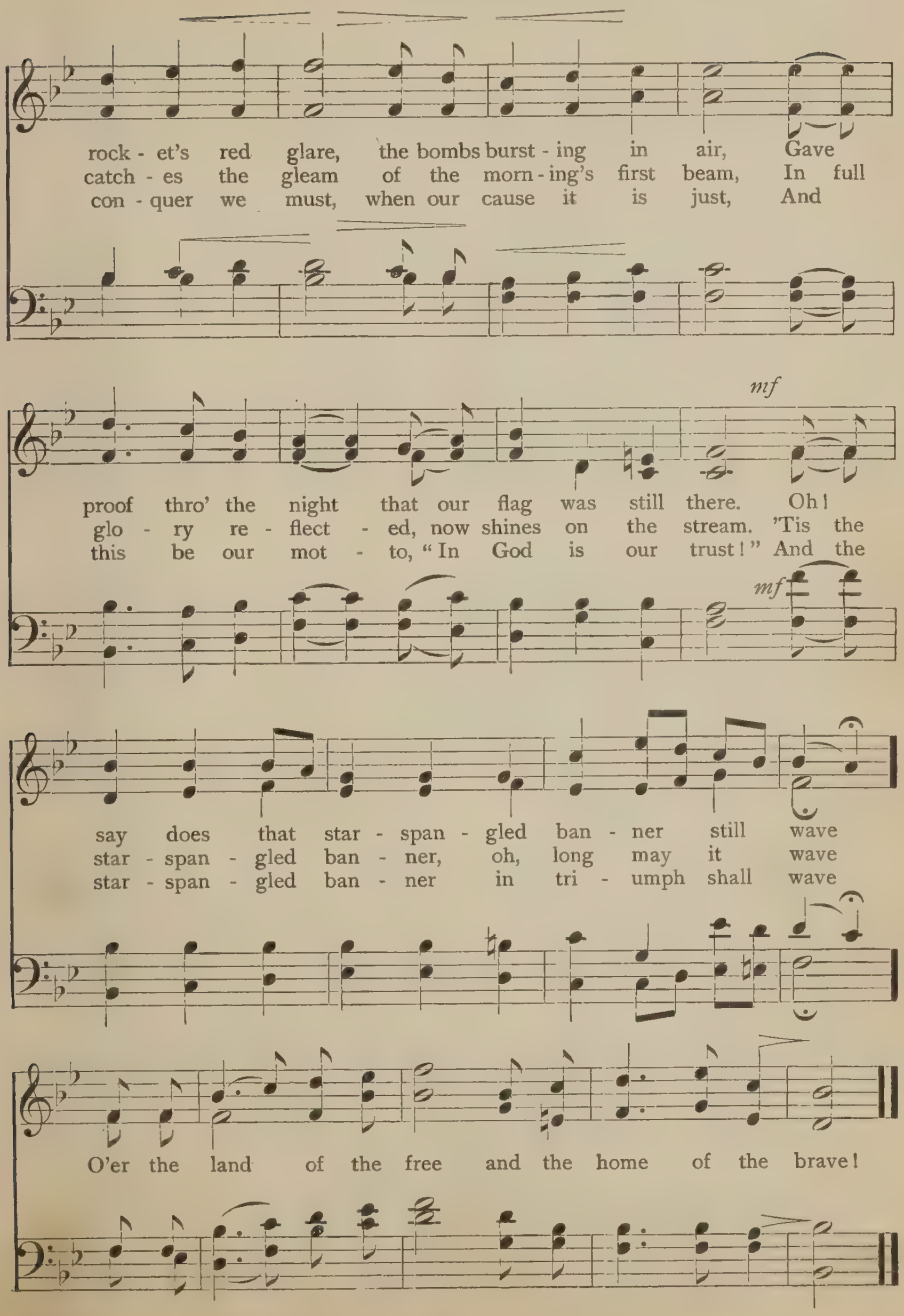
1. Oh! say can you see, by the dawn's ear - ly light, What so
2. Oh the shore dim - ly seen through the mists of the deep, Where the
3. Oh! thus be it ev - er when free - men shall stand Be -

mf

proud - ly we hail'd at the twi - light's last gleam - ing, Whose broad
foe's haugh - ty host in dread si - lence re - pos - es, What is
tween their lov'd homes and the war's des - o - la - tion, Blest with

stripes and bright stars through the per - i - lous fight O'er the
that which the breeze o'er the tow - er - ing steep, As it
vic - t'ry and peace, may the Heav'n - res - cued land, Praise the

ram - parts we watched, were so gal - lant - ly stream - ing? And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
Pow'r that hath made and pre - serves us a na - tion! Then


rock - et's red glare, the bombs burst - ing in air, Gave
catch - es the gleam of the morn - ing's first beam, In full
con - quer we must, when our cause it is just, And
mf
proof thro' the night that our flag was still there. Oh!
glo - ry re - flect - ed, now shines on the stream. 'Tis the
this be our mot - to, "In God is our trust!" And the
mf
say does that star - span - gled ban - ner still wave
star - span - gled ban - ner, oh, long may it wave
star - span - gled ban - ner in tri - umph shall wave
O'er the land of the free and the home of the brave!

Columbia, the Gem of the Ocean

Timothy Dwight — *David T. Shaw*

Con spirito

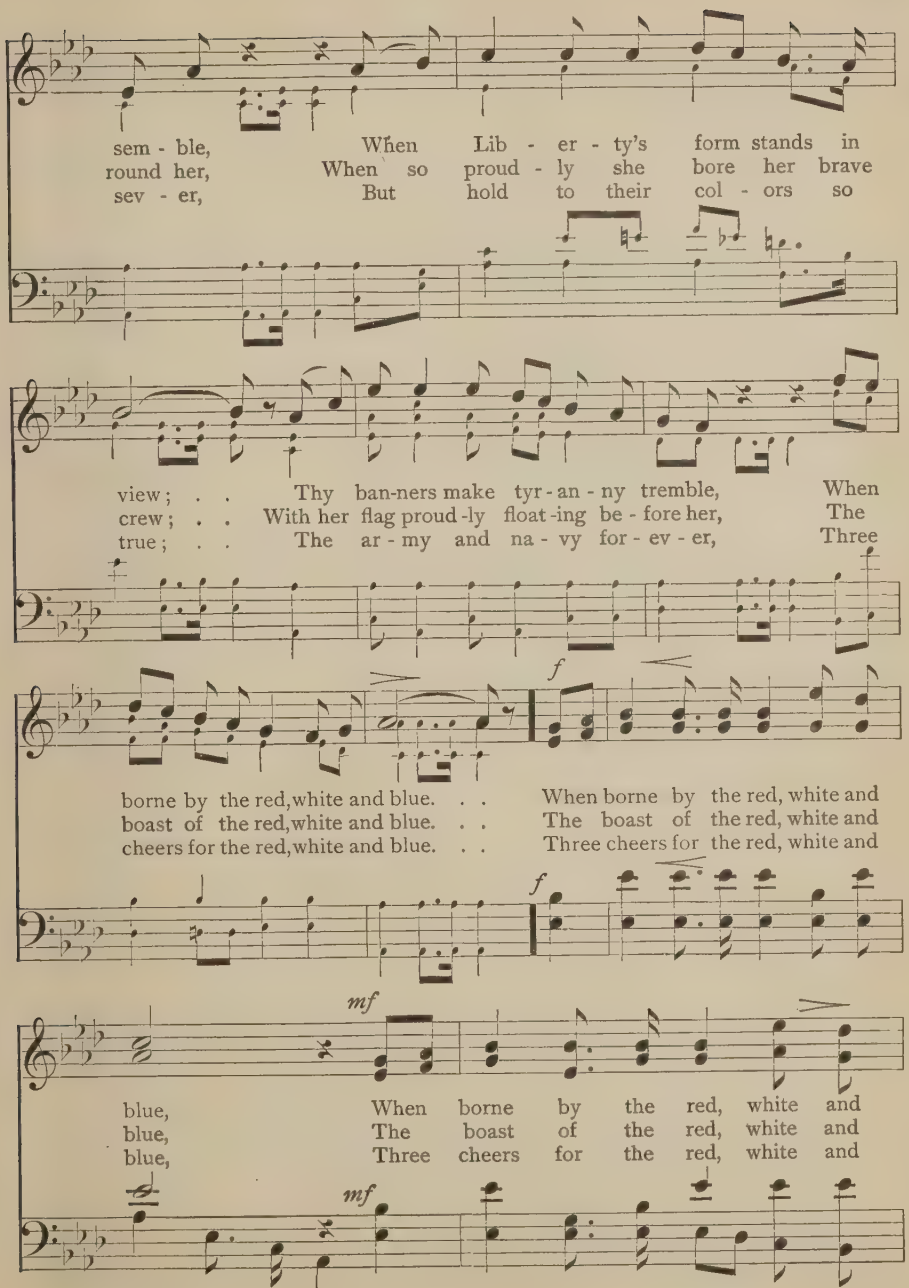
mf

1. O Co-lum-bia! the gem of the o-cean, The .
2. When war wing'd its wide des-o-la-tion, And .
3. The star-span-gled ban-ner bring hith-er, O'er Co-

home of the brave and the free, . . The . shrine of each pa-triot's de-
threat-ened the land to de-form, . . The . ark then of free-dom's foun-
lum-bia's true sons let it wave; . . May the wreathes they have won nev-er

vo-tion, A world of-fers hom-age to
da-tion, Co-lum-bia, rode safe thro' the
with-er, Nor its stars cease to shine on the

thee. . . Thy man-dates make he-roes as-
storm; . . With the gar-lands of vic-t'ry a-
brave; . . May the ser-vice u-nit-ed ne'er


sem - ble, When Lib - er - ty's form stands in
round her, When so proud - ly she bore her brave
sev - er, But hold to their col - ors so
view; . . Thy ban-ners make tyr - an - ny tremble, When
crew; . . With her flag proud -ly float -ing be - fore her, The
true; . . The ar - my and na - vy for - ev - er, Three
f
borne by the red, white and blue. . . When borne by the red, white and
boast of the red, white and blue. . . The boast of the red, white and
cheers for the red, white and blue. . . Three cheers for the red, white and
f
mf
blue, When borne by the red, white and
blue, The boast of the red, white and
blue, Three cheers for the red, white and
mf
blue, white and blue,

f

blue, ... Thy . ban - ners make tyr - an - ny
blue, ... With her flag proud - ly float - ing be -
blue, ... The . ar - my and na - vy for -

f

blue, white and blue,

trem - ble, When borne by the red, white and blue. .
fore her, The boast of the red, white and blue. .
ev - er, Three cheers for the red, white and blue. .

The American Hymn

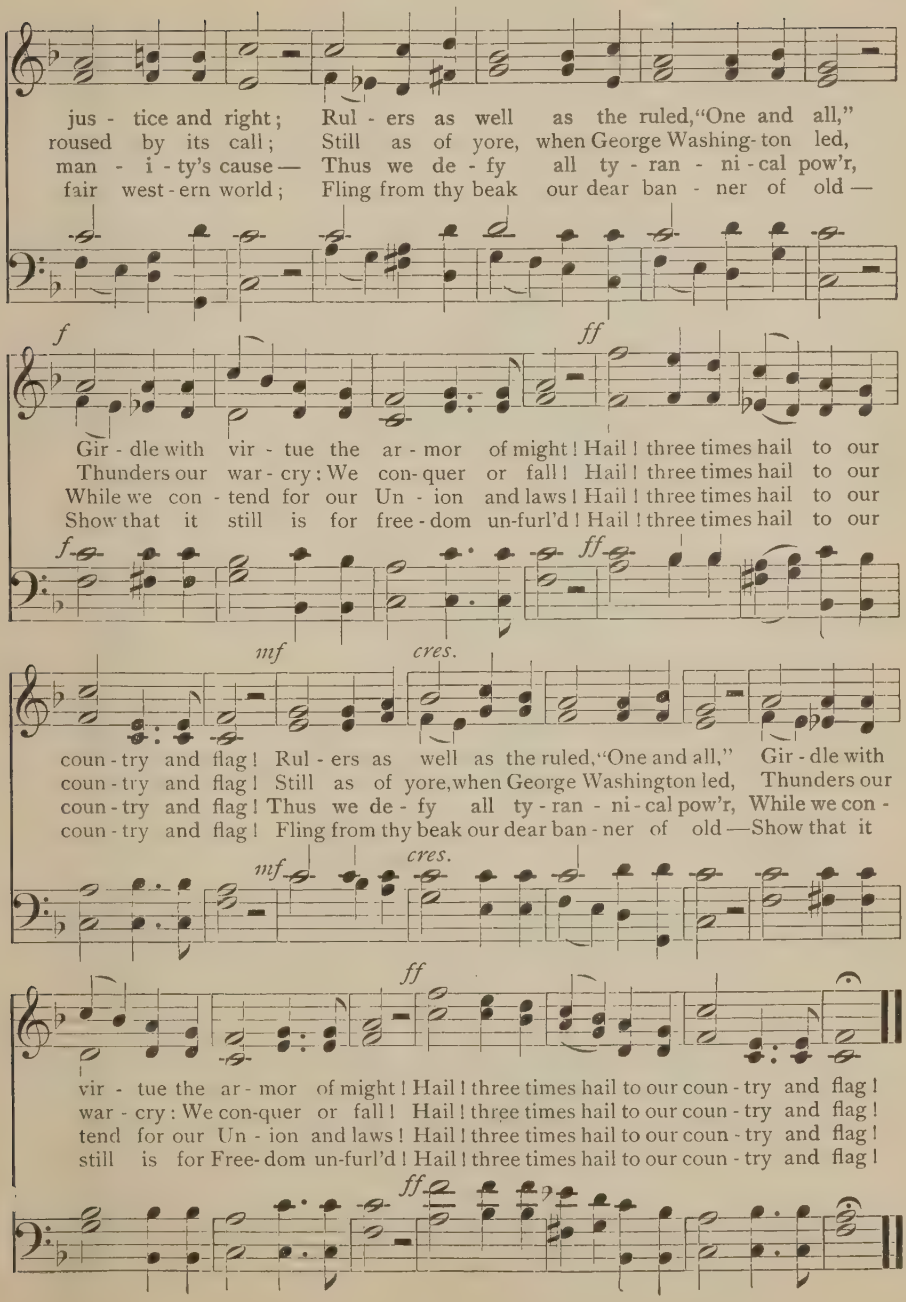
Mathias Keller *Mathias Keller*

Maestoso

mf

1. Speed our Re - pub - lic, O Fa - ther on high! Lead us in path-ways of
2. Fore-most in bat - tle for Free-dom we stand, We rush to arms when a -
3. Faith - ful and hon - est to friend and to foe—Will - ing to die in hu -
4. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad wings o'er this

mf


jus - tice and right; Rul - ers as well as the ruled, "One and all,"
roused by its call; Still as of yore, when George Washing- ton led,
man - i - ty's cause — Thus we de - fy all ty - ran - ni - cal pow'r,
fair west - ern world; Fling from thy beak our dear ban - ner of old —
f
ff
Gir - dle with vir - tue the ar - mor of might! Hail! three times hail to our
Thunders our war - cry: We con- quer or fall! Hail! three times hail to our
While we con - tend for our Un - ion and laws! Hail! three times hail to our
Show that it still is for free - dom un-furl'd! Hail! three times hail to our
f
ff
mf
cres.
coun - try and flag! Rul - ers as well as the ruled, "One and all," Gir - dle with
coun - try and flag! Still as of yore, when George Washington led, Thunders our
coun - try and flag! Thus we de - fy all ty - ran - ni - cal pow'r, While we con -
coun - try and flag! Fling from thy beak our dear ban - ner of old — Show that it
mf
cres.
ff
vir - tue the ar - mor of might! Hail! three times hail to our coun - try and flag!
war - cry: We con-quer or fall! Hail! three times hail to our coun - try and flag!
tend for our Un - ion and laws! Hail! three times hail to our coun - try and flag!
still is for Free- dom un-furl'd! Hail! three times hail to our coun - try and flag!
ff

The Marseillaise

Rouget de Lisle

Allegro marziale

mf

1. Ye sons of France, a - wake to glo - ry! O hark! what
2. O free - dom fair, we'll ne'er re - sign . thee, O sure de -

mf

cres.

myr - iads bid you rise! Your chil - dren, wives, and grand - sires
liv - 'rer, glo - rious fame! Can dun - geon bolts and bars con -

cres.

ff

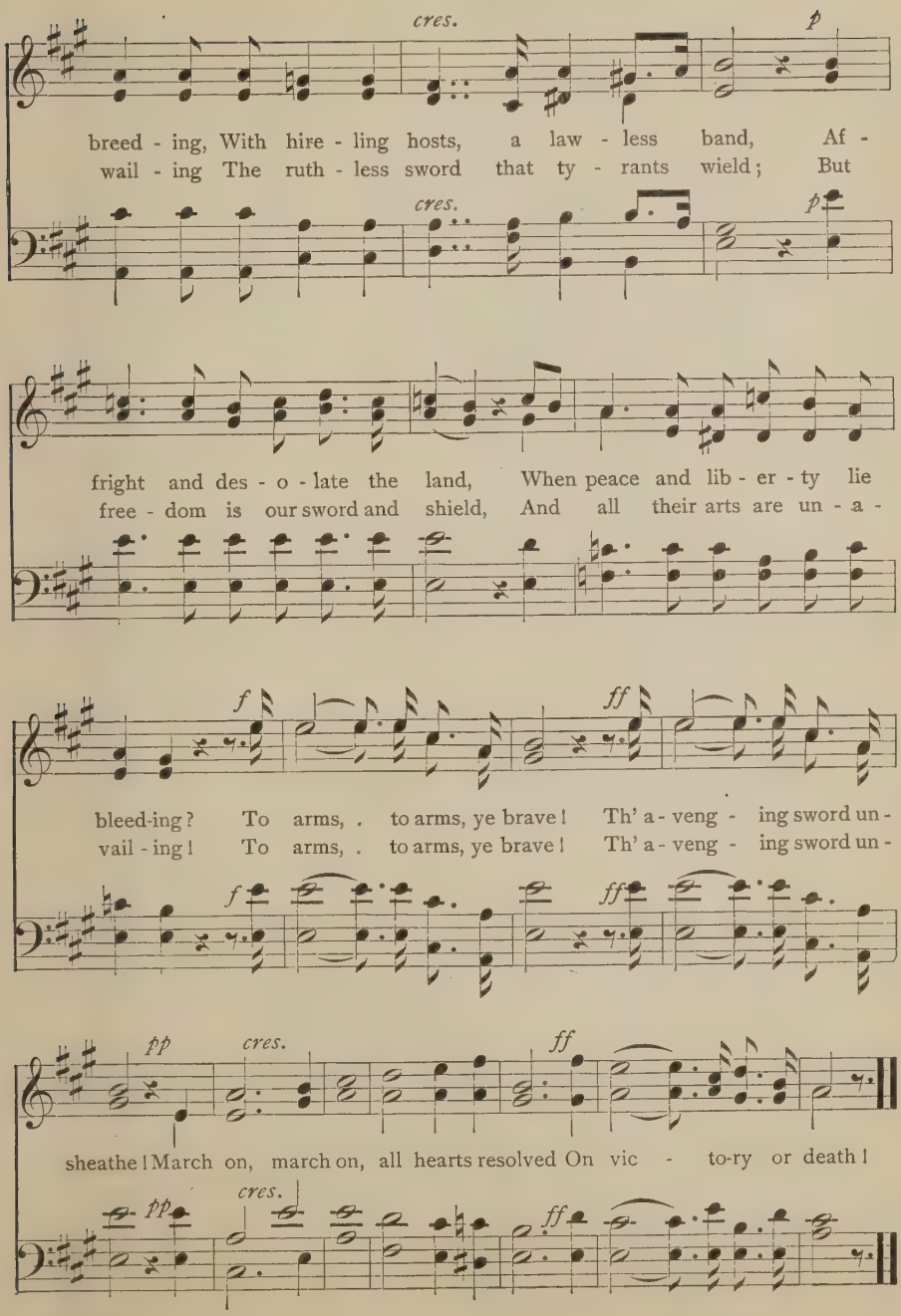
hoar - y, Be - hold their tears, and hear their cries! Be - hold their
fine thee? Can aught thy no - ble spir - it . tame? Can aught thy

ff

mp

tears, and hear their cries! Shall cru - el ty - rants, mis - chief
no - ble spir - it . tame? Too long the world has wept, be -

mp


cres.
p
breed - ing, With hire - ling hosts, a law - less band, Af -
wail - ing The ruth - less sword that ty - rants wield; But
cres.
p
fright and des - o - late the land, When peace and lib - er - ty lie
free - dom is our sword and shield, And all their arts are un - a -
f
ff
bleed-ing? To arms, . to arms, ye brave! Th' a - veng - ing sword un -
vail - ing! To arms, . to arms, ye brave! Th' a - veng - ing sword un -
f
ff
pp
cres.
ff
sheathe! March on, march on, all hearts resolved On vic - to-ry or death!
pp
cres.
ff

The Maple Leaf Forever

Alexander Muir *Alexander Muir*

Marcato *mf* *cresc.*

1. In days of yore from Bri - tain's shore, Wolfe, the daunt - less
2. At Queen - ston Heights and Lun - dy's Lane Our brave fa - thers,
3. On mer - ry Eng - land's far - famed land May kind Heav - en

mf *cresc.*

he - ro came, And plant - ed firm Bri - tan - nia's flag On
side by side, For free - dom, homes, and loved ones dear, Firm - ly
sweet - ly smile; God bless old Scot - land ev - er - more, And

mf *cresc.*

piu f

Can - a - da's fair do-main. Here may it wave, our boast and pride, And
stood and no - bly died; And those dear rights which they maintained, We
Ire - land's Em-er - ald Isle! Then swell the song, both loud and long, Till

piu f

joined in love to - geth-er, The Lil - y, This - tle, Sham-rock, Rose, And
swear to yield them nev-er! Our watchword ev - er - more shall be, The
rocks and for - ests quiv-er, God save our King and Heav - en bless The

ff

Ma-ple Leaf for-ev-er! The Ma-ple Leaf, our emblem dear, The Ma-ple Leaf for-

ff

ev-er! God save our King, and Heav-en bless The Ma-ple Leaf for-ev-er!

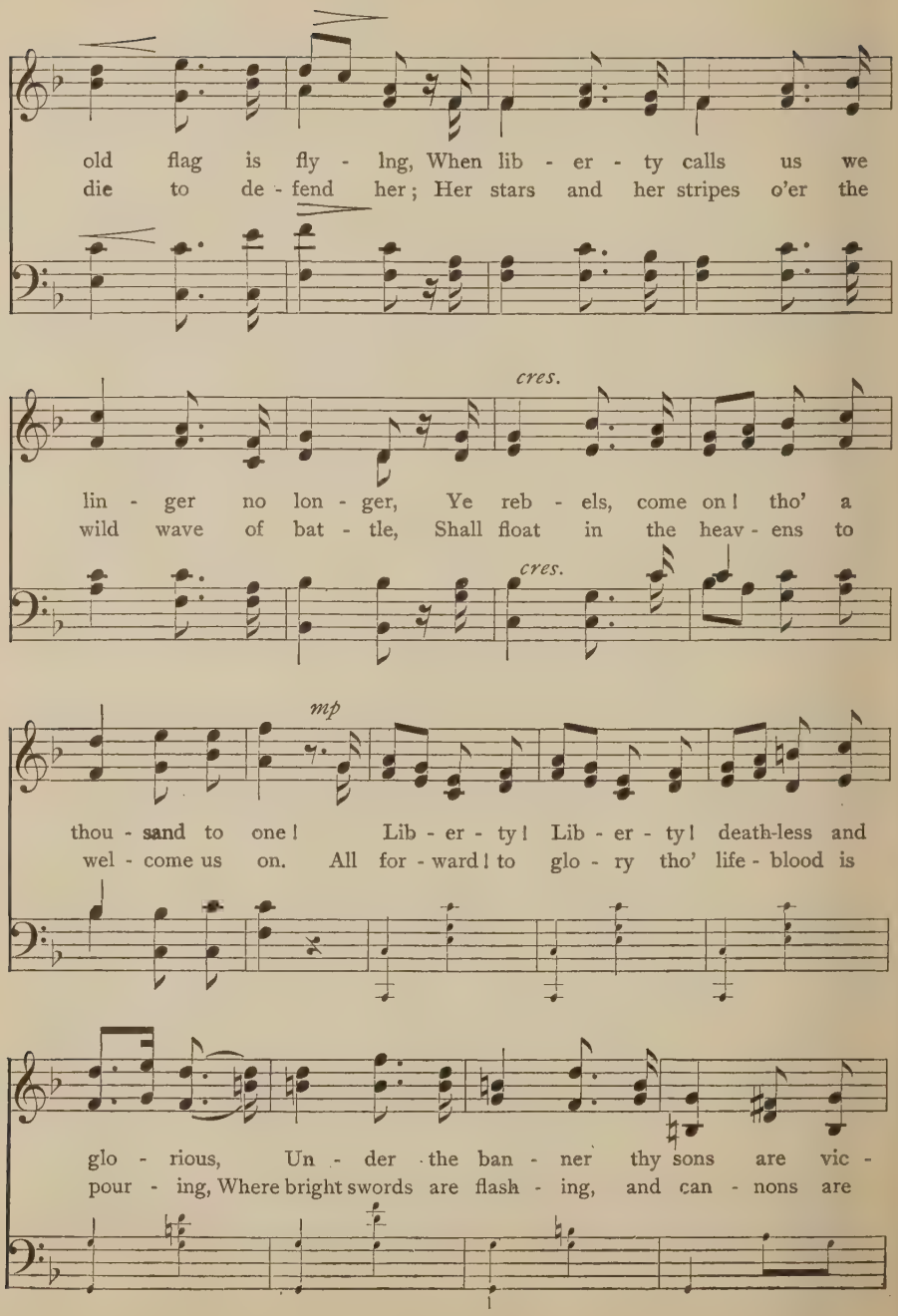
Italian National Hymn

f *Alla marcia* *ff* *f*

1. All for-ward! All for-ward! All for-ward to bat-tle! The
2. All for-ward! All for-ward! All for-ward for Free-dom! In

f *ff* *f*

trum-pets are cry-ing, All for-ward! All for-ward! Our
ter-ri-ble splen-dor She comes to the loy-al who


old flag is fly - ing, When lib - er - ty calls us we
die to de - fend her; Her stars and her stripes o'er the
cres.
lin - ger no lon - ger, Ye reb - els, come on! tho' a
wild wave of bat - tle, Shall float in the heav - ens to
cres.
mp
thou - sand to one! Lib - er - ty! Lib - er - ty! death-less and
wel - come us on. All for - ward! to glo - ry tho' life - blood is
glo - rious, Un - der the ban - ner thy sons are vic -
pour - ing, Where bright swords are flash - ing, and can - nons are

to - rious, Free souls are val - iant and strong arms are
roar - ing. Wel - come to death in the bul - let's quick

f

stron - ger, God shall go with us, till vic - t'ry be
rat - tle, Fight - ing or fall - ing shall free - dom be

f

ff *f*

won. Hur - rah for the ban - ner! Hur - rah for the
won. Hur - rah for the ban - ner! Hur - rah for the

ff *f*

mp *cres.* *ff*

ban - ner! Hur - rah for the ban - ner, the flag of the free!
ban - ner! Hur - rah for the ban - ner, the flag of the free!

mp *cres.* *ff*

God Ever Glorious

Joukowsky *Alexis F. Lwoff*

f

1. God ev - er glo - ri - ous, Sov' - reign of
2. Still may Thy bless - ings rest, Fa - ther most

f

na - tions, Wav - ing the ban - ner of peace o'er the
ho - ly, O - ver each moun - tain, rock, riv - er and

mp *cres.*

land. Thine is the vic - to - ry, Thine is the sal-
shore. Sing hal - le - lu - jah, Shout in loud ho-

mp *cres.*

ff

va - tion, Strong to de - liv - er, Own we Thine hand.
san - nas, God keep our coun - try Free ev - er - more.

ff

America

Rev. Samuel F. Smith — *Henry Carey (?)*

Maestoso

mf

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee—Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

mf

Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that
To Thee we sing! Long may our land be bright With free - dom's

cres. *f*

Pil - grim's pride! From ev - 'ry moun - tain side Let free - dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take, Let rocks their si - lence break, The sound pro - long.
ho - ly light! Pro - tect us by Thy might, Great God, our King!

cres. *f*

God Save the King

1 God save our gracious King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us;
God save the King!

2 Thy choicest gifts in store
On him be pleas'd to pour,
Long may he reign!
May he defend our laws,
And ever give us cause
To sing with heart and voice
God save the King!

3 To ev'ry future age
Shall story's brightest page
His fame declare:
How he bade discord cease,
Knowledge and Wealth increase,
And made the arts of Peace
His constant care.

4 See all his people throng
To form a rampart strong
Round our lov'd King;
And should a foe draw near,
Then all the world shall hear
Rise from our land the cheer,
God save the King!

TERMS AND SIGNS OF EXPRESSION[1]

Accelerando (ȧt-chȧ-lȧ-rän′dō), accelerating.
Adagio (ȧ-dä′jō), slow; literally, at leisure.
Ad libitum (ăd lĭb′ĭ-tŭm), at the pleasure of the performer.
Agitato (ä-jĭ-tä′tō), agitated, perturbed; indicates a hurried and broken style of performance.
Al (äl), to the; at the; up to.
Al fine (fē′nĕ), to the end.
Alla marcia (ȧl′lȧ mär′chiȧ), in the manner of a march.
Allegretto (äl-lȧ-grȧt′tō), less quick than *allegro;* diminutive of *allegro.*
Allegro (äl-lȧ′grō), quick, lively; literally, cheerful.
Andante (än-dän′tȧ), slow, graceful; moving at a moderate pace; literally, walking.
Andantino (än-dän-tē′nō), the diminutive of *andante,* and indicating here quicker *tempo.*
Animato (ȧ-nē-mä′tō), animated.
Assai (äs-sä′ē), very.
A tempo (ä tĕm′pō), return to first rate of speed.
Ben marcato (bĕn mär-kä′tō), well marked.
Brillante (brēl-län′tȧ), brilliant, sparkling.
Cantabile (kȧn-tä′bē-lȧ), in a singing style, or very *legato.*
Colla voce (kŏl′lȧ vō′chȧ), with the voice; *i.e.* taking the time from the singer.
Con anima (kōn ä′nē-mä), with animation.
Con brio (kōn brē′ō), with vigor, spirit, force.
Con espressione (kōn ȧs-prȧs-sē-ō′nȧ), with expression.
Con grazia (kōn grä′tsē-ȧ), with grace.
Con moto (kōn mō′tō), with spirited movement.
Con moto di barcarolla (kōn mō′tō dē bär-kȧ-rō′lȧ), with the movement of a boating song.
Con moto di schottische (kōn mō′tō dē shŏt′tĭsh), with the movement of a schottische.
Con spirito (kōn spē′rē-tō), with spirit, energy.
Con tenerezza (kōn tȧn-ȧ-rȧt′sȧ), with tenderness.
Crescendo (krȧ-shȧn′dō), gradually increasing the tone.
Decrescendo (dȧ-krȧ-shȧn′dō); **diminuendo** (dē-mē-nōō-ȧn′dō), gradually lessening the tone.
Dolce (dōl′chȧ), sweet, soft.
E (ā), and.
Energico (ȧ-när′jē-kō), energetic, forcible.
Espressivo (ȧs-prȧs-sē′vō), with expression.
f, forte (fôr′tȧ), loud.
ff, fortissimo (fôr-tĕs′sē-mō), very loud.
fz, forzando (fôr-tsän′dō), sharply emphasized.
Giocoso (jō-kō′sō), humorous, playful.
Giojoso (jō-yō′sō), joyous.
Giusto (jōōs′tō), in just, exact time.
Grandioso (grȧn-dē-ō′sō), grand, sonorous.
Grazioso (grä-tsē-ō′sō), graceful, elegant.
Larghetto (lär-gȧt′tō), rather slow; the diminutive of *largo,* slow, or, literally, large.
Largo (lär′gō), slow, broad.
Legato (lȧ-gä′tō), even, continuous, flowing; literally, tied.
Leggiero (lȧd-jē-ȧ′rō), light.
Lento (lȧn′tō), literally, slow.
Lusingando (lōō′zĕn-gän′dō), coaxingly, persuasively.
Maestoso (mä-ĕs-tō′zō), with dignity, majesty.
Marcato (mär-kä′tō), distinct, emphasized; literally, marked.
Marziale (mär-tsē-ä′lȧ), martial, in the style of a march.
Meno (mȧ′nō), less.
Meno mosso (mȧ′nō mŏs′sō), less speed, less fast.
mf, mezzo forte (mĕd′zō fôr′tȧ), half loud.
Minuetto (mē-nōō-ȧt′tō), a minuet.
Misterioso (mēs-tȧ-rē-ō′sō), mysterious.
Moderato (mŏd-ē-rä′tō), moderate.
Molto (mōl′tō), much, very.
Morendo (mō-rĕn′dō), dying away, growing fainter and fainter.
mp, mezzo piano (mĕd′zō pē-ä′nō), half soft.
Non troppo (nōn trŏp′pō), not too much.
Pensieroso (pĕn-sē-ē-rō′sō), thoughtful, pensive.
Più (pē-ū′), a little more.
Poco (pō′kō), little; **poco a poco,** gradually.
Poco più moto (pō′kō pē-ū′ mō′tō), somewhat faster.
pp, pianissimo (pē′ȧ-nĭs′sĭ-mō), very soft.
p, piano (pē-ä′nō), soft.
Presto (prĕs′tō), fast, in rapid *tempo;* usually one beat to the measure; literally, quick.
Rallentando (räl-lĕn-tän′dō), becoming slower; literally, abating. Abb. *rall.*
Religioso (rȧ′lē-jō′sō), solemn, devout.
Rinf., rinforzando (rĭn-fôr-tsän′dō), suddenly emphasized and accented.
Risoluto (rē-zō-lōō′tō), energetic, decided.
Ritardando (rē′tär-dän′dō), slower; literally, retarding. Abb. *rit.*
Riten., ritenuto (rē′tȧ-nōō′tō), immediately slower.
Scherzando (skĕr-tsän′dō), sportive, playful.
Semplice (sĕm′plē-chȧ), simple.
Sempre (sĕm′prȧ), always, continually.
Sforzando (sfôr-tsän′dō) (>), with special emphasis.
Sostenuto (sōs-tȧ-nōō′tō), sustained.
Spiritoso (spē-rē-tō′sō), spirited.
Stringendo (strĭn-jĕn′dō), hastening, accelerating the movement, usually suddenly with an accompanying increase in power of tone.
Tempo di valse (tĕm′pō dē väl′sȧ), in the time of a waltz.
Tenuto (tā-noo′tō), held, sustained. Abbr. *ten.*
Tranquillamente (trän-kwēl-lȧ-mȧn′tȧ), calmly, quietly.
Tranquillo (trän-kwēl′lō), tranquil, quiet.
Veloce (vȧ-lō′chȧ), swiftly.
Vivace (vē-vä′chȧ), gay; literally, lively.
Vivo (vē′vō), animated.

[1] Webster's Dictionary symbols of pronunciation used throughout

COMPOSERS REPRESENTED IN THIS VOLUME

Abt, Franz, *eminent composer*, celebrated for a remarkable melodic facility; born, 1819; died, 1885.

Adams, Eugene, American musician.

Allan, Robert, American musician; born, 1877, in Maine.

Arnold, Samuel, English, *noted composer*; born, 1740, at London; died at London, 1802.

Avery, Stanley R., American musician; born, 1879, at Yonkers, New York.

Barnby, Sir Joseph, English, *eminent composer*; born, 1838, at York; died, 1896, at London.

Batiste, Edouard, French, *noted composer*; born, 1820, at Paris; died, 1876, at Paris.

Beethoven, Ludwig van, *great composer*, "The Father of Modern Instrumental Music"; born, 1770; died, 1827.

Bellingham, M., American musician.

Boyd, C. E., American musician; born, 1856, at Cambridge, Massachusetts.

Brunt, Phyllis, American musician.

Burney, Charles, English, *noted composer*; born, 1726, at Shrewsbury; died at Chelsea, England, 1814.

Carey, Henry, English; born, 1690; died, 1743, at London.

Coenen, Willem, Dutch, *noted composer*; born, 1837, at Rotterdam.

Crane, Mary Eloise, American musician.

Cushman, Estelle, American musician; born, 1891, in Massachusetts.

Dalcroze, Émile Jaques, Swiss, *eminent composer*; born, 1865, at Vienna.

Dibdin, Charles, English, *eminent composer*; born, 1745, at Southampton, England; died, 1814, at London.

Donizetti, Gaetano, Italian, *eminent composer*; a brilliant operatic composer; born, 1797, at Bergamo, Italy; died at Bergamo, 1848.

Dykes, John B., English, *noted composer*; born, 1823, at Kingston-upon-Hull, England; died at St. Leonards, 1876.

Faye, Elizabeth, American musician.

Foster, Stephen Collins, American, *noted composer*; born, 1826, near Pittsburgh, Pennsylvania; died at New York, 1864.

Gartlan, George H., American musician; born, 1882, at New York.

Gould, John E., American, *noted composer*; born, 1812, in Maine; died, 1875, in Africa.

Gounod, Charles François, French, *great composer*; composer of "Faust"; born, 1818, at Paris; died at Paris, 1893.

Gow, George Colman, American musician; born, 1860, at Ayer Junction, Massachusetts.

Grieg, Edvard, Norwegian, *great composer*, "The Greatest Norwegian Composer"; born, 1843, at Bergen, Norway; died at Bergen, 1907.

Hadley, Henry Kimball, American, *noted composer*; born, 1871, at Somerville, Massachusetts.

Handel, George Frederick, *great composer*, "The Greatest Choral Composer"; born, 1685; died, 1759, at London.

Haydn, Franz Josef, *great composer*, "The Father of the Symphony"; born, 1732; died 1809.

Hiles, Henry, English, *noted composer*; born, 1826, at Shrewsbury; died at Worthing, 1904.

Hoffer, S., American musician; born, 1864, in Vermont.

Hölzel, Gustav, musician.

Hopkins, Edward J., English, *noted composer*; born, 1818, at Westminster; died at London, 1901.

Johnstone, Arthur Edward, American musician; born, 1860, at London, England.

Kaillmark, E., American musician.

Kendall, Arthur Sherwood, American musician; born, 1853, at Boston, Massachusetts.

Kittredge, Walter, American musician.

Krüger, Rudolph, American musician.

Kücken, Friedrich Wilhelm, *noted composer*; born, 1810; died, 1882.

Lansen, M., American musician.

Lwoff, Alexis Feodorovitch, Russian, *noted composer*; born, 1799, at Reval; died on estate in Kovno, 1870.

Maker, Frederick C., English musician; born, 1844.

Marie, Gabriel, French, *noted composer*; born, 1852, at Paris.

Mendelssohn, Felix, *great composer*; celebrated for popularizing the best in music; born, 1809; died, 1847.

Meyer, Pauline A., American musician; born, 1890, at Providence, R.I.

Meyer-Helmund, Erik, Russian, *noted composer*; born, 1861, at Petrograd.

Mornington, Garret Colley Wellesley, Earl of, Irish, *noted composer*; born, 1735, at Dangan, Ireland; died at Kensington, London, 1781.

Moszkowski, Moritz, Polish, *eminent composer*; born, 1854, at Breslau, Silesia.

Mozart, Wolfgang Amadeus, *great composer*, unexcelled in the purity, grace, and spontaneity of his music; born, 1756; died, 1791.

Nägeli, Hans Georg, Swiss, *noted composer*; born, 1773, at Wetzikon, near Zurich; died at Wetzikon, 1836.

Nevin, Arthur, American, *noted composer*; born, 1871, at Edgeworth, Pennsylvania.

Osborne, Mabel C., American musician; born, 1885, at Fayetteville, New York.

Pinsuti, Ciro, Italian, *eminent composer*; born, 1829, at Florence; died at Florence, 1888.

Remsen, F., American musician.

Roeder, Otto, musician.

Rouget de Lisle, Claude Joseph, French, *noted composer*; born, 1760, at Lons-le-Saunier, Jura; died at Choisy-le-Roi, 1836.

Schubert, Franz Peter, *great composer*; "The Famous Lyric Composer"; born, 1797; died 1828.

Schumann, Robert, *great composer*; a genius in the creation of melody and new ideals for the pianoforte and voice; born, 1810; died, 1856.

Shaw, David T., American musician.

Shaw, Frederick, American musician.

Silcher, Friedrich, *noted composer*; born, 1789; died, 1860.

Smart, Henry, English, *eminent composer*; born, 1813, at London; died at London, 1879.

Smith, Isaac, English, *noted composer*; born, 1735, at London; died there, 1800.

Targett, Arthur B., American musician; born, 1876, at Cohoes, New York.

Tosti, Francesco Paolo, Italian, *eminent composer*; born, 1846, at Ortona, Abruzzi.

Towner, Earl, American musician; born, 1890, at Latah, Washington.

Tschaikowsky, Peter Ilyitch, Russian, *great composer*; "The Greatest Russian Composer"; born, 1840, at Wotkinsk, province of Wjätka; died at Petrograd, 1893.

Verdi, Giuseppi, Italian, *great composer*; "The Greatest Composer of Italian Opera"; born, 1813, at Le Roncole in the Duchy of Parma, Italy; died at Milan, 1901.

Weidt, K., Swiss musician; born, 1857, at Bern.

Wesley, Samuel S., English, *noted composer*; born, 1810, at London; died at Gloucester, 1876.

White, Wilson, American musician; born, 1872, at Buffalo, New York.

Wilhelm, Carl, *noted composer*; born, 1815; died, 1873.

Williams, Aaron, Welsh, *noted composer*; born, 1734; died, 1776.

Wilson, L. S., American musician; born, 1880, in Illinois.

MUSICAL FORMS REPRESENTED IN THIS VOLUME

VOCAL

SONG: a melody or tune united with lyric or narrative verse is a Song. For example, see page 5, "Love Your Neighbor."

Folk Song: a song that has originated among the people and has been extensively used by them is called a Folk Song. It is often based on a legendary or historical event or on some incident of common life. A song written in imitation of these simple and artless songs is also called a Folk Song. For example of a Folk Song, see page 79, "All Through the Night."

Folk Songs are of many nationalities and show strong racial characteristics. The following are typical representations of these nationalities:

English, page 103, "The Spring is Coming."
Italian, page 16, "The Music of the Brook."
Russian, page 26, "The Cossack's Lullaby."
Irish, page 77, "The Harp That Once Through Tara's Halls."
Welsh, page 105, "Cavalier Song."
Norwegian, page 73, "The Willow and the Oak."
Finnish, page 140, "Whisper, Whisper."
Scotch, page 152, "Loch Lomond."
French, page 7, "The Noël Star."
American, page 170, "Old Folks at Home."

Popular Song: a song which is in vogue among all classes and yet compared with a Folk Song is of more recent origin may be called a Popular Song. While in many instances the distinction between a Folk Song and a Popular Song may be slight, yet as a general thing the Popular Song is a little more elaborate than the Folk Song. For example, see page 206, "Sweet and Low," by Barnby.

Strophe Song: a song in which all stanzas are sung to the same music is a Strophe Song. For example, see page 175, "O Sea, How Fair Art Thou."

Ballad: a simple song in strophe form which is descriptive or tells a story is a Ballad. For example, see page 156, "On Venice Waters."

National or Patriotic Song: a song identified with the history of a nation either by sentiment or by long use is a National Song. For example, see page 239, "America."

College Song: a song which for a long time has been in general use by college students is a College Song. For example, see page 208, "There 's Music in the Air."

Song for Unison Chorus: any song in which all voices sing the melody, either in unison or an octave apart, may be called a Song for Unison Chorus. For example, see page 1, "March of Triumph."

Art Song: a song in which each verse of the poem has an appropriate musical setting, or, in other words, a song in which the music reflects and interprets the meaning of the poem throughout and does not repeat with each stanza is an Art Song. Furthermore, it is a song which is the product of cultivated musical taste and inspiration. For example, see page 162, "To the Hermit Thrush," by Tosti.

CONCERTED MUSIC: music in which several parts are sung (or played) harmoniously at the same time is called Concerted Music. For example, see page 154, "Hymn of Freedom," by Donizetti.

Two-part Song: a two-part musical composition in which the second part is merely a supporting accompaniment is a Two-part Song. For example, see page 20, "Long Live Valor," by Donizetti.

Trio: a three-part composition is a trio. For example, see page 34, "Rest," by Abt.

Quartet: a four-part composition is a quartet. For example, see page 198, "The Bugle Song," by Henry Hadley.

Part Song: a composition of three or more parts in which the lower parts serve merely as an accompaniment is a Part Song. For example, see page 172, "What Have We Done To-Day," by Arthur Targett.

Hymn: a short part song expressing devotion or praise is a Hymn. For example, see page 223, "Alford."

Part Song Chorus: a part song with more than one voice on each part may be called a Part Song Chorus.

OPERA: a versified drama, or play, set to music for voices and instruments is an Opera. Any part of the music of an Opera may be called operatic music. For example, see page 127, "Chorus of Pilgrims," from the opera "I Lombardi," by Verdi.

Grand Opera: a serious opera in which there is no spoken dialogue is a Grand Opera. For an example of an excerpt from Grand Opera see page 100, "O What Joy," from the Grand Opera "Faust," by Gounod.

INSTRUMENTAL

Song Form: an instrumental melody in slow tempo or a short cycle of such melodies may be called Song Form. For example, see page 56, "Watchman's Song," by Grieg.

Theme: a musical period or a melody used as a subject, like the text of a discourse, is a Theme. For example, see page 3, "Slumber Song," by Schumann.

Minuet or Dance Form: a stately and graceful form in three-quarter measure, consisting of a first theme, a second theme, and the first theme restated, is a Minuet. For example, see page 145, "The Garden by the Sea," a minuet by Beethoven.

Sonata: the most important instrumental form is the Sonata. It is distinguished by being a complete musical whole in several separate parts or "movements," which are in various related keys. The Sonata is thus like a story with various chapters. The close thread of connection is often shown most strikingly by the very contrast of these movements.

The Sonata has usually four movements which really express four moods. These moods may be typified roughly thus: Aspiration, Meditation, Humor, Triumph.

Music for two or more solo instruments, usually written in the form of a Sonata, is called Chamber Music. For example of an excerpt from Chamber Music, see page 184, "Spirit of Peace," by Beethoven.

Concerto: a composition for a solo instrument with full orchestra, based in form upon the sonata, is called a Concerto. For example of an excerpt from Concerto music, see page 120, "On the Mountain," by Mendelssohn.

Waltz: a moderately slow dance form in three-quarter measure is a Waltz. For example, see page 10, "Fairy Revels," by Johnstone.

Schottische: a moderately slow dance form in four-quarter measure is a Schottische. For example, see page 41, "A Folk Dance," by Gabriel Marie.

March: a composition of strongly marked rhythm, designed for timing the steps of a body of persons in marching, is a March. For example, see page 54, "A Match Game," by S. Hoffer.

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SUGGESTED MUSICAL PROGRAMS

Those teachers who use the Junior Song and Chorus Book will have no occasion to look elsewhere for music for exhibition purposes, for in all music they will be able to find nothing more attractive than the selections in this book. In making the choice of this material the guiding principle of the editors was "What is not good enough for a concert program is not good enough for everyday class work."

We suggest below a few musical programs. The choice of selections has been governed by the desire to present the greatest variety in musical form and mood. These programs are designed to serve as a guide to the teacher in making up similar programs from the remainder of the selections in the book, which are equally meritorious for such a purpose.

PROGRAM NO. 1

1. Operatic Selection: "Chorus of Pilgrims" (p. 127) . . . . . Giuseppe Verdi
   Four parts, mixed voices

2. Boating Song: "Fair Napoli" (p. 95) . . . . . Italian Folk Tune
   Three parts, with bass ad lib.

3. (*a*) "Sunrise" (p. 4) . . . . . M. Lansen
   (*b*) "Love your Neighbor" (p. 5) . . . . . Émile Jaques Dalcroze
   Three parts, unchanged voices

4. "Spirit of Peace," from Opus 97 (p. 184) . . . . . Ludwig van Beethoven
   Four parts, mixed voices

5. Vocal Waltz: "Fairy Revels" (p. 10) . . . . . Arthur Edward Johnstone
   Three parts, girls' voices

6. Field Song: "The Match Game" (p. 54) . . . . . S. Hoffer
   Unison chorus, boys' voices

7. Popular Song: "The Old Oaken Bucket" (p. 178) . . . . . E. Kaillmark
   Melody by boys, vocal accompaniment by girls

8. Patriotic Song: "America the Beautiful" (p. 97) . . . . . Arthur S. Kendall
   Four parts, mixed chorus

PROGRAM NO. 2

1. Quartet: "Eldorado" (p. 135) . . . . . Ciro Pinsuti
   Four parts, mixed voices

2. (*a*) "The Music of the Brook" (p. 16) . . . . . Italian Folk Tune
   (*b*) "Slumber Song" (p. 3) . . . . . Robert Schumann
   Three parts, unchanged voices

3. Old English Popular Song: "Tinker's Song" (p. 74) . . . . . Charles Dibdin
Unison chorus, boys' voices

4. Part Song: "What Have We Done To-Day" (p. 172) . . . . . Arthur B. Targett
Four parts, mixed voices

5. Art Song: "Lovely Spring" (p. 190) . . . . . Willem Coenen
Three parts, with bass ad lib.

6. Operatic Duet: "Long Live Valor" (p. 20) . . . . . Gaetano Donizetti
Girls' voices

7. (*a*) "Watchman's Song" (p. 56) . . . . . Edvard Grieg
(*b*) "Autumn Winds" (p. 80) . . . . . Mary Eloise Crane
Soprano, alto, and bass

8. "Consolation," from Opus 15 (p. 147) . . . . . Franz Schubert
Four parts, mixed chorus

PROGRAM NO. 3

1. Art Song: "Sing" (p. 82) . . . . . Gustav Hölzel
Arranged for soprano, alto, and baritone

2. Strophe Song: "Thou Art Near Me, Margarita" (p. 188) . . . . . Erik Meyer-Helmund
Three parts, with bass ad lib.

3. (*a*) "By the Fireside" (p. 23) . . . . . Robert Allan
(*b*) "Woodland Pictures" (p. 18) . . . . . Wolfgang Amadeus Mozart
Three unchanged voices

4. "Morning Prayer," from Opus 39 (p. 116) . . . . . Peter Tschaikowsky
Arranged for three parts, with bass ad lib.

5. Quartet: "The Bugle Song" (p. 198) . . . . . Henry Hadley
Four parts, mixed voices

6. (*a*) "Cavalier Song" (p. 105) . . . . . Welsh Folk Tune
(*b*) "The Stormy Petrel" (p. 176) . . . . . Wilson White
Four parts, mixed voices

7. Four-part Song: "Fair October" (p. 181) . . . . . L. S. Wilson
Four parts, mixed voices

8. Male Chorus: "We Meet Again To-Night (p. 210) . . . . . College Song
Four parts

9. Folk Song: "Old Folks at Home" (p. 170) . . . . . Stephen C. Foster
Four parts, mixed voices

PROGRAM NO. 4

1. Popular Song: "Fair Cuba" (p. 109) . . . . . Eduardo Sanchez des Fuentes
   Three parts, with bass ad lib.

2. (*a*) "The Flowers' Lament" (p. 112) . . . . . French Folk Tune
   (*b*) "The Spring is Coming" (p. 103) . . . . . English Folk Tune
   Three parts, with bass ad lib.

3. Vocal Schottische: "Folk Dance" (p. 41) . . . . . Gabriel Marie
   Three unchanged voices

4. Operatic Selection from "Faust": "O What Joy" (p. 100) . . . . . Charles Gounod
   Three parts, with bass ad lib.

5. Vocal Minuet: "The Garden by the Sea" (p. 145) . . . . . Ludwig van Beethoven
   Duet and four-part chorus

6. (*a*) "The Harp that Once Through Tara's Hall" (p. 77) . . . . . Irish Folk Tune
   (*b*) "On the Chapel Steps" (p. 89) . . . . . George Colman Gow
   Soprano, alto, and bass

7. Berceuse: "A Lullaby" (p. 93) . . . . . Moritz Moszkowski
   Three parts, with bass ad lib.

8. Patriotic Song: "The Star-Spangled Banner" (p. 226) . . . . . Samuel Arnold
   Four parts, mixed chorus

PROGRAM NO. 5

1. Vocal March: "March of Triumph" (p. 1) . . . . . Arthur Nevin
   Unison chorus

2. Trio: "Rest" (p. 34) . . . . . Franz Abt
   Unchanged voices

3. Ballad: "On Venice Waters" (p. 156) . . . . . Otto Roeder
   A bass and four-part chorus

4. Art Song: "To the Hermit Thrush" (p. 162) . . . . . Francesco Paolo Tosti
   Four parts, mixed voices

5. "On the Mountain," from Opus 64 (p. 120) . . . . . Felix Mendelssohn
   Three parts, with bass ad lib.

6. (*a*) "The Willow and the Oak" (p. 73) . . . . . Norwegian Folk Tune
   (*b*) "The Loreley" (p. 91) . . . . . Folk Tune
   Soprano, alto, and baritone

7. Vocal Waltz: "Vacation" (p. 28) . . . . . L. S. Wilson
   Girls' voices

8. Operatic Selection: "Hymn of Freedom" (p. 154) . . . . . Gaetano Donizetti
   Arranged for four parts, mixed chorus

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